

COFFEE SHOPS

ARE WE EVER GONNA GET WHAT
AMSTERDAM HAS? **P.9**

POT STORES

HOW THE STATE BUNGLED
THE PROCESS **P.10**

DEALERS

WHAT DO THEY THINK OF THEIR NEW
ABOVEBOARD COMPETITORS? **P.13**

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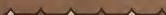
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the Stranger

Volume 23, Issue Number 45
July 9–15, 2014

STUDY GUIDE

QUESTIONS TO GUIDE YOUR READING
OF THE STRANGER

1. In the internet age, newspapers are understood to be oft-forgotten repositories for yesterday's news. Assuming you are reading this on Wednesday, this issue of *The Stranger* is shockingly blank with column inches devoted, literally, to yesterday's news. If you're reading it later in the week, the news is even older! The stories about legal marijuana retail stores include ANNA MINARD'S interview with Pete Holmes about tourism and marijuana, ANSEL HERZ's account from the first day of a Bellington pot shop, CHARLES MUDEDE's account of the first day of a Vancouver pot shop, DOMINIC HOLDEN's account of the first day of a Seattle pot shop, DOMINIC HOLDEN and BEN LIVINGSTON's account of how the Washington State Liquor Control Board botched the launch of pot shops, and CIENNA MADRID's interviews with old-school pot dealers. Roughly 15 percent of this information is still important today; even less will still be useful later. Why would *The Stranger* position itself as gatekeeper to recent history like this? Could it be that the staff is, in the parlance of the street, "getting high on their own supply"?

2. Once you sift through the old news, you'll discover that a hefty chunk of the rest of the paper—nearly 14 pages—is devoted to spending time outside. Yes, exactly that. No, nothing more: It's a collection of brief anecdotes and reviews written by the *Stranger* staff about drinking, eating, and doing drugs in parks, patios, etc., in good weather. Given the aforementioned obsession with a much-publicized event, is *The Stranger*'s interest in facts like "the sun is hot" and "pleasant weather is enjoyable" even a surprise anymore?

3. Since we're strolling—crawling, really—down memory lane, why not mention an overlong autobiographical account written by MEGAN SELING about how much she enjoys the music of the Go-Go's? Is it possible that the entire *Stranger* staff just took last week off for summer vacation, and that this issue is what happens when an organization stops trying?

4. KELLY O's Drunk of the Week "column" is still running? Even she seems sick of it—it's renamed Bartender of the Week in this issue, and it's not about inebriation at all (except, perhaps, Kelly O's). Are the words "played out" ever uttered at *Stranger* headquarters, or were they banned along with any instance of originality or energy in the pages of *The Stranger*? Given the subject of the bloodied, anti-news section this week, does the question "What are they smoking?" even need to be asked anymore?

COVER ART

by PETE STARMAN/GETTY IMAGES

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[7/10] Paul Greenberg
Saving Local Seafood



[7/16] John Foreman
Big Data's Possibilities and Our Fears



[7/17] Verse Chapter Verse
Bryan Lee O'Malley,
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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, JUNE 30 This week of Mars Hill moneygrubbing, soiled matrimony, and cat handoffs gone ridiculously wrong kicks off at the United States Supreme Court, where today justices released their decision in *Burrell v. Hobby Lobby*, voting 5-4 in support of the rights of family-owned businesses to deny employees insurance coverage for birth control methods that conflict with the owners' religious beliefs. For commentary on this highly divisive ruling, we turn to the dissent written by Justice Ruth Bader Ginsburg, who blasted the "decision of startling breadth" with a series of quotable quotes, including but not



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I, ANONYMOUS

To submit an unsung confession or accusation, send an e-mail to anonymus@thestranger.com. Please remember to change the name of the innocent and guilty.



STEVIE WILSON

WHAT YOU'RE DOING IS WRONG

I don't blame you for ratting me out to the cops. And I don't care that you don't want to ever talk to or see me again. You can hate me, disown me, and never ever forgive me. Those are your feelings and opinions, and you are entitled to them. I fucked up, and I know that. I let a drug addiction ruin my life, and I made some terrible decisions and did some really stupid things. But what I can't forgive you for, big brother, is that you won't talk to our brother anymore because he let me crash at his place for the week before I turned myself in. Nor can I forgive you for stopping talking to our mom, refusing to return her calls or texts, and not even allowing her to speak to or see her grandkids (not even with them happy birthday or merry Christmas), simply because she wouldn't set me up or incriminate me any further than you already had. You turned your back on and cut off your own family, even the woman who gave birth to and raised you on her own, for the crime of doing what families are supposed to, which is be there for each other. If it were only me you ostracized, I wouldn't care. In fact, I'm even grateful for what you did. You forced my hand, making me turn myself in, which was just the wake-up call I needed to get me to change my life and get clean. But making our mom and our family suffer because of something I didn't do? It's fucked up, and no matter how justified and morally superior you may feel, it's wrong and you're wrong for doing it. I hope that when you finally get your wake-up call (for being a pompous dick), your loved ones aren't as self-righteous and unforgiving as you.

—Anonymous

limited to: "The exemption sought by Hobby Lobby and Conestoga would... deny legions of women who do not hold their employers' beliefs access to contraceptive coverage"; "Would the exemption... extend to employers with religiously grounded objections to blood transfusions (Jehovah's Witnesses), antidepressants (Scientologists), medications derived from pigs, including anesthesia, intravenous fluids, and pills coated with gelatin (certain Muslims, Jews, and Hindus)..."; "Approving some religious claims while deeming others unworthy of accommodation could be 'perceived as favoring one religion over another; the very risk the [Constitution's] Establishment Clause was designed to preclude'; "The court, I fear, has ventured into a minefield."

TUESDAY, JULY 1 In better news, the week continues with Mars Hill Church, the Seattle-based mega-church that rose to prominence touring a hip Christianity that wound up being the same old sexist bullshit preached by an increasingly creepy leader. And as tireless Mars Hill chronicler Warren Throckmorton informed us today on the website Pathos, Mars Hill's misdeeds are coming back to haunt the church, in the form of a sharp, sudden decline in attendance and donations. "According to ex-staff and sources inside Mars Hill church, on June 20, nine staff were let go amid concern about a sudden 'budget crunch' from the church's executive elders," reports Throckmorton. Besides layoffs, Mars Hill is reportedly attempting to make up for lost funds by pressuring church members who remain to give big.

"A current member told me that he received five solicitations within the space of three days requesting (fiscal) year end donations," writes Throckmorton. What this means for the rest of us: Get your popcorn, because sh!t's going down. Case in point: the repentant testimony of former Mars Hill associate Mike Anderson, who served as the church's "Director of the Resurgence" until he was repelled by the increasing creepiness of Mars Hill demigod Mark Driscoll. "I left because the mission

had died," wrote Anderson in a recent blog post. "Mark's desire for control had pushed Acts 29 away and turned the Resurgence into a giant advertisement. I no longer recognized the old movement of former days." Anderson also used his blog post to make amends: "I want to apologize to women everywhere for being part of a culture that didn't value you as equal to men. I want to apologize to the people of different sexual orientation who have felt the weight of judgment... I want to apologize to my neighbors and the people of Seattle who have felt the myriad of hurts and pains and accusations that have come from this organization that I was a part of."

As for the embattled Mr. Driscoll: After a spring that saw him admit to using church funds to buy 11,000 copies of his latest book (to ensure its placement on the *New York Times* best-seller list, amid accusations of plagiarism leveled against Driscoll's earlier works), Driscoll has been called upon by "20 former

RETURNING COLUMN!

DEAR GOD

In Which God Answers Your Questions

Dear God,

As You surely know, this week brought the first legal marijuana sales to Washington State. What advice would you give to someone who's curious about experimenting with this new legal intoxicant?

Pam, Greenwood

Dear Pam,

I say unto thee: Go for it. But don't rush into things. The new legality sends the message that pot is just another intoxicant—which is true, but not specific enough. In days gone by, smoking pot led to a high comparable to a couple beers or glasses of wine. But thanks to drug-war legislation that connected the length of prison terms to the weight of seized contraband, a lot of very smart people devoted time and energy to making marijuana as potent as possible—packing a 10-pound high into every ounce of pot, roughly. So to go

back to the "just another intoxicant" angle: Don't go smoking 21st-century weed as if you're having a Coors Light—it's more like doing a shot or two of tequila. If you're going to smoke pot, start with a single puff, wait 20 minutes, and take it from there. (And if you're considering any of the wonderful edible pot options, proceed directly to the instructions on page 18.)

Enjoy yourself, my child. Seattle has so much to offer that is enhanced by marijuana. Visit the Olympic Sculpture Park! Ride the Great Wheel! Take the light rail to Columbia City, eat a spicy tuna melt at Columbia City Ale House, and then go see a movie at Ark Lodge Cinemas! (*Snowpiercer* opens Friday!) Or just stay home and stare at your hands. I made every part of you beautiful, and I love it when you take the time to appreciate it.

Love, God

Got a question for God? E-mail deargod@thestranger.com!

pasters at Mars Hill... to repent and enter into a mediation over the church's structure," as Joel Connelly writes at Seattlepi.com. For now, the only concession Driscoll has agreed to is the relinquishing of his status as a "celebrity pastor" by staying off social media for the rest of the year. Stay tuned!

WEDNESDAY, JULY 2 Meanwhile in South Carolina, an angry bride is seeking punitive damages after her would-be dream wedding was allegedly ruined by a stranger's genitals. Details come from Courthouse News Service, which identifies our bride as Anna Rogers Murphy, who reportedly spent a year planning her wedding at the Double Tree Hotel in Charleston. According to the plain-tiff-bride's complaint, "Before the agreement

was signed, defendant LLC assured plaintiffs that the courtyard would be an appropriate location for the wedding ceremony and that the ceremony would not be disrupted by hotel guests not in attendance. Reassured, the plaintiffs paid the hotel \$15,000 and proceeded with wedding preparations." Eventually, the big day arrived, along with Double Tree guest Samuel James Dengal. "On the day of the wedding, the plaintiffs say, Dengal rented a room overlooking the courtyard," reports Courthouse News Service. "While the wedding ceremony was in progress, plaintiffs observed Dengal standing at the window of his hotel room without clothing. Thereafter, while the ceremony was still in progress, Dengal exposed his genitals and buttocks to everyone in attendance." Citing the hotel's negligence and their own emotional distress, the bride and her parents are seeking unspecified damages from the operators of

the Double Tree. (The allegedly bald-bearing Dengal is not a party to the lawsuit.)

THURSDAY, JULY 3 Speaking of scheduled events not proceeding as planned, the week continues with a beguiling story out of Tennessee, where a man's attempt to buy some cats instigated an alleged tornado of ridiculous mischief. As WRBC reports, the scene commenced Monday night in Chattanooga, when a cab driver drove to the house of a woman he believed was ready to sell him some cats. But, as the cabdriver told police, when he arrived at the woman's home, he was confronted by her boyfriend, 33-year-old Michael Kirby, who reportedly did not want his girlfriend to sell her cats after all, and allegedly chased the cabdriver down the street before hitting his car with a giant stick. "Kirby was charged with aggravated assault and vandalism, but picked up an additional assault charge from jail the following day," reports WRBC. "The cab driver, 24-year-old Ervin Morgan, was arrested for an unrelated theft. Police said Kirby went to Morgan's holding cell and punched him in the face because he thought Morgan 'got him arrested on false charges.'" Thank you, WRBC and, indeed, the whole of Tennessee.

FRIDAY, JULY 4 The week continues with the Fourth of July, the annual national holiday celebrating the birth of the United States with ambitious fireworks, incontinent pets, and a veritable rain of human hands sent flying by ill-handled explosives.

SATURDAY, JULY 5 Nothing happened today.

SUNDAY, JULY 6 Nothing happened today either.

Send hot tips to lastdays@thestranger.com, and follow me on Twitter @davidschmader.

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NEWS



YOU CAN CELEBRATE IN THE STREET But you can't smoke pot there.

MALCOLM SMITH

So Where Do I Smoke All This Legal Pot?

Well, You Can't Do It in Bars, in Cafes, on the Street, or in the Park...

BY ANNA MINARD

On July 8, the first legal recreational retail pot sales began in Washington. Which leaves everyone with a very pressing, immediate question: Just where are we supposed to legally smoke this stuff?

The simple answer: in private.

Washington's Initiative 502 created the legal framework for a retail market, creating licenses that allow people to grow, process, and sell marijuana, and allowing people 21 and older to buy and consume it. But it also said you can't consume pot (smoke it, eat it, vape it) in public and created no such licenses for bars, cafes, or clubs that would let the public consume pot on their premises. People think of Amsterdam, where there have long been "coffeeshops" that sell pot and allow you to sit there and smoke it—it's not actually legal, but the government looks the other way. But here in Washington? "The law states that you can't consume within view of the general public," says Washington State Liquor Control Board spokesman Mikhail Carpenter. "There's no provision in the law for consumption in public. That's in the law, that's not something we can change."

Carpenter adds that to clarify even further, the WSLCB "passed a rule that said if you hold a liquor license, you cannot allow the consumption of marijuana on your property." Why? Says Carpenter: "If you hold a liquor license, by virtue of holding a liquor license you are a public place, which means you can't allow consumption." You also can't consume marijuana in the stores that sell it, or walk down the street smoking it (that's in public), or smoke it in a park (also public).

However: If you don't have a liquor license, and you don't sell marijuana, the WSLCB doesn't have jurisdiction over your activity. In that case, says Carpenter: "If you want to establish a private club for the consumption

of marijuana, that's between you, your local authority, and of course the Clean Indoor Air Act." (That's the state law that bans smoking in most indoor places.) The only way to change the state laws about public consumption and create public spaces for pot smoking, like Amsterdam-style coffeeshops, would be through the state legislature.

On a local level, cities could potentially create licenses for private clubs, skirting the public-place rule and addressing what Seattle city attorney Pete Holmes has identified as a

Also, City Attorney Pete Holmes wants to know: Where the hell are pot tourists supposed to smoke?

real problem: Where the hell are pot tourists supposed to smoke? And what about people who rent timesharing apartments or homes? In a letter to the WSLCB last June, Holmes said clearly, "For renters and tourists, allowing marijuana use in certain types of establishments other than private residences may be the only mechanism to enjoy marijuana. This is both a race and social justice [issue] and an economic development issue." Because: If you don't own property, you basically can't smoke pot anywhere. Damn right, Pete. In that letter, he specifically asked the WSLCB to study and create rules for private clubs. But as Carpenter says, that may be outside the WSLCB's jurisdiction, and something for cities to look into themselves.

Holmes spokeswoman Kimberly Mills says he hasn't yet "drafted a formal plan," but he's "working in tandem with City Councilman [Nick] Licata" to create one this year. "Meanwhile," Mills reminds us, "Pete requested and the council adopted a \$27 ticket for smoking marijuana in public, consistent with the \$27 ticket for drinking in public."

So for now, tourists and renters, Seattle says to you: Smoke in a smoke-friendly hotel or at your friend's house—or gamble with your chances and smoke on the street or a park, and potentially face a \$27 fine.

How might it look in the future, when our slow-moving city or state finally realizes they've put people in a weird catch-22? For that, we can turn to Colorado.

Cheryl and David Fanelli opened up the first legal, government-sanctioned pot cafe in the United States on April 20 of this year in Nederland, Colorado. It's called Club Ned, and the Fanellis had fought for 15 months for the right to open it, using a narrow private-club exception to Colorado's public-smoking law. Requiring patrons to become dues-paying members, having three or fewer employees, and not making more than 49 percent of their income in food and drink sales means Club Ned is following all the rules—they should did have to get state law changed to allow them to follow rules that were written for tobacco.

Cheryl Fanelli says she immediately had the same concerns that Holmes has defined here in Seattle when she saw Colorado legalizing recreational pot without legalizing any public places to smoke it. "That's what I told lawmakers here," she says. "We're asking people to drive thousands of miles to come buy legal pot, and then they're supposed to become criminal when they walk out the door? That's really not fair!"

She sent around a petition in Nederland, a small town of around 1,300 people, to demonstrate that there was public support for her pot club. "And I got 300 signatures in a week," she laughs. "I had people that signed our petition who were against cannabis, but they signed my petition so I could open because they felt, yes, this is supposed to be treated like alcohol, it's legal, there should be a place where people can smoke it." Has she had any problems so far? "There haven't been any problems," she says. "Cannabis people are the nicest people." Later, she amends that a tiny bit to say the only problems they've had been with patrons who arrive already drunk, who ask to leave. Club Ned hosts game nights, live music, potlucks. It's much more peaceful than a bar, Fanelli adds.

"Nobody was ready for this, but they should've been. It really was an oversight, as far as I'm concerned. You have people coming to legally buy this stuff, where are they going to smoke it? This is an obvious question that they're just ignoring," says Fanelli. And Washington State is, officially, following in those footsteps. Maybe eventually, entrepreneurs like the Fanellis will find ways to bend state law here, or Holmes and the city council can make some local legal room for licensed private clubs.

In the meantime in Colorado, Fanelli says they're going to start selling Club Ned franchises. She can check out their "cannabis friendly cafe" at clubnedcafe.com. ■

Comment on this story at
THESTRANGER.COM/NEWS

This Is What Pot Legalization Looked Like



THE STRANGER

...in Bellingham

Cal Holdsworth, 24, was the man to make history on July 8 with the first purchase at Top Shelf Cannabis in Bellingham: two grams of OG Pearl Kush, from a Bremerton grower, for the special sale price of \$26.50 (\$6.68 in tax). Holdsworth was in town from Abilene, Kansas, visiting family, and affably did one interview after another with the dozens of reporters on the scene.

"What better way to participate and support the cause than coming down and being here for this," he told me. "This is mainstream now." He said he's eagerly awaiting the day when Kansas comes around. ANSEL HERZ

...in Vancouver

True, Vancouver, Washington, is not exactly a small town, though it does feel like a small town (population 160,000). Nor is it a deeply conservative place (Obama carried this county twice), though it does feel deeply conservative (lots of the usual pickup trucks guzzling up and down Main Street, a lawn equipment store near its center, a population that's generally older, and lots of American flags everywhere). There is no architecture to be found here, nothing really stands out. Everything interesting appears to be across the river in Portland.

Or at least that was the story until now.

The pot store on Main Street, the first of its kind in the history of this city, is the biggest thing that has happened to this county since it helped elect our country's first black president. The pot store is the one thing that is truly and finally interesting about Vancouver. Portland has nothing like it. CHARLES MUDEDE

...in Seattle

According to security guards, who were all wearing lime-green flight wigs, there were 150 people in line to purchase marijuana in front of Sodo's Cannabis City, Seattle's first legal pot store. And while they all waited patiently, there were far more members of the media, photographers, reporters, and camera crews clamoring for a shot than there were actual customers buying pot. You could count at least nine television vans, three dozen people with telephoto lenses, television reporters with coffees had all in a horde around the front door, waiting anxiously like children around an ice-cream truck. The door was covered with tape that read POLICE LINE, DO NOT CROSS—obviously for theatrical effect.

Because, unlike pot sales or big pot events for the last 70 years, there were zero police on-site.

Cannabis City said they'd issued 47 press passes for their tiny storefront and then run out, with even more press clamoring for passes in the hour before the store opened. Word on the street—literally—I was just standing out on the street—with the press, and that made pot for sale and it could run out as fast as the press passes. DOMINIC HOLDEN

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NEW!



MALCOLM SMITH

ALISON HOLCOMB The architect of the state's pot law talks to reporters on July 8 at Seattle's only pot store opening. Word was supply would quickly run out.

How the State Screwed Up

Onerous Rules and Backward Estimates Will Lead to Shortages

BY DOMINIC HOLDEN AND BEN LIVINGSTON

People are rejoicing that pot stores are now open in Washington State—*pot stores, for god's sake*—and rejoicing certainly seems appropriate. For too long, pot laws have been a racist, unwinnable, expensive mess. If this alternative to prohibition succeeds, the new regulatory models of farms and stores in Colorado and Washington could serve as a model for national change.

But it fails?

If it fails to replace the black market, if it fails to extract profits from cartels and the gangs still get rich, if drugs are still easier and cheaper to buy on the street, and if we fail to make pot an aboveboard industry? Then it becomes a warning to other states, and fodder for those who argue the illegal pot market is unbeatable and legal regulation is too quixotic for America to pursue.

Which is why Washington's experiment is off to a concerning start.

Most troubling, the system that kicked off on July 8 is designed to replace less than 10 percent of the state's black market for pot. Of the 24 stores that have received licenses so far (out of 334 expected to eventually get licenses), very few are in dense urban centers where demand is greatest. Only one store is in Seattle—Sodo's Cannabis City—and it's one of just two stores in all of King County, the most populous county in the state. Pot is expected to run out quickly in the first weeks. Shortages look inevitable for months or years. The prices, as a result, will likely be artificially high.

So the illicit pot market we're trying to crush? It will be practically uncashed. That's not what voters wanted, nor is that necessarily what they voted for.

It's true that the Feds are making Washingtonians jump through hoops to avoid a legal challenge. It's also true that some people with licenses but no stores yet blame themselves for the delay ("It's natural for people to blame others," John Branch, who has a license to open a store in Seattle, told the *Seattle Times*. "But I've got no complaints... I'm being cautious and careful.") Still, it's clear that when it comes to many of the structural problems we're seeing now, they are overwhelmingly the result of the Washington State Liquor Control Board's preventable mistake in putting our new legal pot market together. The board, which was tasked with implementing a 2012 marijuana initiative, created many of these problems with a heavy-handed, poorly informed rulemaking process and a lottery that allowed in too many people who weren't

quite ready to become pot sellers.

To be clear, we're not so high that we can't see the big picture. Legal pot—even a flawed system—is an accomplishment, so we're not suggesting this system is worse than pot prohibition. No matter how rocky the road to get legal pot or how long the lines to buy a gram, it's better than the long, rocky road to jail or fines afforded to the pot smokers in 48 other states.

But, Jesus, did the state screw this poach. Here are some of the biggest things the state bungled on the way to full legalization:

Not Enough Pot

You'll never believe the name of the consulting firm hired by the state to estimate how much pot we'll need. It's a company called BOTEC, short for "no shit—Back of the Envelope Calculation." BOTEC told the liquor board in 2013 that Washington needed to license two million square feet of pot canopy over the first year of legal stores. That would, according to their estimates, satisfy a mere 25 percent of the existing pot market and leave the rest of that market (three-quarters) to run illegally.

And the state went with it.

It turns out, however, the state is far short of even that lowball estimate. According to liquor board spokesperson Brian Smith, the state has issued only 90 producer licenses for a total of 687,644 square feet of pot canopy—less than 8 percent of what the state estimated it would need to grab just 25 percent of the marijuana market. Many of those market (three-quarters) to run illegally.

And the state went with it.

Which means that when the attention on buying legal marijuana is at its highest, we'll have only a tiny fraction of the supply necessary to meet the demand.

"We are not going to replace the black market overnight," says Smith. "Our goal was to create rules to govern a system, and we have completed the rules." When will the state replace most of the black market? "I don't think we have an estimate on that," Smith says. "We hope to have inroads within five years."

Too Few Pot Shops

Seattle is slated to get just 21 cannabis stores. This seemingly arbitrary allotment is far fewer than the hundreds of dispensaries already serving medical marijuana patients only, and City Attorney Pete Holmes has repeatedly asked the liquor board to increase this number. The board says it may consider

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the request in the future, but is currently standing by the ridiculous alibi.

This number is a population-based portion of the 334 stores the liquor board decided we should have statewide. Why 334? Because that's how many state-run liquor stores we had when voters privatized liquor sales in 2012, of course.

Beyond the arbitrariness of this number, the process for granting store licenses was a problem. The liquor board could have licensed retailers after they fulfilled stringent state requirements and were ready to open, but instead it decided to hold a lottery for licenses before anyone had really gotten ready. Some odds-drivers investors realized that, despite a bar on owning more than three pot shops, the liquor board would accept an infinite number of \$250 applications during a monthlong window last year. So, just like buying raffle tickets, many lottery players stacked the odds in their favor by submitting far more applications than they could even legally operate. Presto: a pool with far too many inexperienced pot store operators, a bunch of cunning California-style bars, and only one Seattle proprietor who was actually ready for opening day.

Not Even the State is Clear on Where Stores Are Allowed

Can I open a pot business here? This should be a simple question. If the state fails to answer it, more would-be businesses fail to open and the state fails its mandate to implement a legal pot market. But the state apparently sometimes can't—or won't!—answer that question.

Take Boren Place. It's one of Seattle's smaller parks, a bench atop a triangle of grass at the intersection of Broadway and Boren Avenue. It's easy to miss. Google Maps doesn't even show it as a park. But if it has "facilities for rest and/or recreation," pot businesses can't locate within 1,000 feet of it under liquor board rules that grow out of zoning language in I-502.

In October, we inquired about bench-only parks, and liquor board spokesman Smith said that if a city, county, or state agency called a park a park, the liquor board "would likely" consider it a park, but many will be considered on a case-by-case basis. To provide a clear example of such a park, we then inquired about Boren Place in February. After researching the issue, Smith provided an official answer: Boren Place "may be considered a park by definition."

This inability to provide clear guidelines on what qualifies as a park—and where you are prohibited from opening a business—may allow the liquor board flexibility, but it adds uncertainty for applicants and prevents the public from validating the data being used to disqualify applicants.

Too Many Rule Changes

The liquor board made numerous off-the-cuff policy changes resulting in delays and increased uncertainty for would-be pot businesses. In January, the board said 500 applications were too close to schools and other prohibited zones and nixed them from the retail licensing lottery. But the next month, the agency said those unqualified applicants would be allowed 30 days to change addresses.

This is just one example of willy-nilly rule changes that confuse people trying to enter the legal pot industry—and are, in the end, the liquor board's reaction to problems it created after introducing too much game theory into the licensing process. As a result of this, and all the other liquor board stumbles, consumers will be forced to wait for most stores to open and for a consistent supply of legal cannabis, and they'll be gouged on pricing in the meantime. ■

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Interviews with Three Black-Market Marijuana Dealers

How Are They Reacting to Legal Pot Stores?

BY CIENNA MADRID



MARY "I think alcohol is more damaging to our society than marijuana."

Mary, 60, marijuana saleswoman for 20 years

Why did you start selling marijuana?

Well, I was a single working mom with a smart son who had his heart set on going to a fancy East Coast college. I promised him that if he could get in, we could pay for it. An old hippie friend of mine was a small-time [marijuana] farmer, and I love to garden, so it made sense to get into the business.

Aw, what a good mom! You started growing pot to fulfill your son's childhood dreams! I can relate—my mom dated a series of real-estate agents to fulfill my childhood dream of living in a house with a pool.

She sounds like a lovely woman.

She's all right. I mean, she refused to date a pool boy, so I had to clean that damn thing every summer. Did you have any moral conflicts with becoming a marijuana saleswoman?

You know, at first I did. I had a teenage son, and parents are rather indoctrinated with anti-marijuana propaganda through school and the news as much as their children are. At first, I worried that my son would become a drug addict because of me, or his friends would. That was my biggest fear: having a fellow mom on my doorstep, crying, because she caught her son or daughter smoking my weed and traced it back to me somehow. That I would become the gateway to some kid dying in an alley with a needle in his arm.

How did you overcome those fears?

I never did, completely. I compromised by only selling product that I grew or could trace to the source, and by having many serious drug talks with my son. Through that, I made peace with the unease, just as I'm sure bartenders have to make peace with serving drinks to customers who clearly have complicated issues with alcohol. I have never and would never sell to kids, but frankly, I think alcohol is more damaging to our society than marijuana.

Did you quit your job and turn to selling marijuana full-time?

I never did quit my other job—I love that job. I did semiretire a few years ago and drop down to part-time. I've been really fortunate in that I'm able to support my family doing two things that I love to do.

Did you vote for initiative 502 to legalize marijuana in Washington?

Yes, I did.

Are you worried that Washington's new marijuana stores are going to put you out of business?

Most personally? Yes. But that's a good thing. I think small operations like we will have to start upping their game and really cater to a specific client base to stay competitive, and I don't think that is me. I have grandbabies now, and my son is understandably a little wary of having his children around that.

Running through lush fields of marijuana in your basement?

[Laughs] Something like that. I've been cutting back my business, and I'll probably retire altogether sometime in the next few years. That said, with legalization, I think there's still room in the market for large enterprises, smaller craft businesses, and those like me, who still operate a small scale outside the bounds of the traditional commercial market, just as there is with alcohol production.

Regulation will undoubtedly cut into our profits, but I think it's worth it to stop stigmatizing marijuana use and bankrolling drug cartels.

All the names in this piece have been changed, and the portraits were pulled out of an illustrator's ass.

How do you think marijuana stores will change how small neighborhood dealers like yourself operate their businesses?

Well, for one thing, I think dealers are becoming more businesslike. It used to be, when I started out, that your customers would come to your home, hang out for a while, chat, smoke, and buy some weed. The act of buying and selling marijuana was a social engagement, like a potluck. Thanks to our progressive drug laws, there was a lot of trust involved on both sides—and that forged a bond between people. I don't think that bond is as strong anymore.

Was your son suitably grateful for your decision to become a marijuana saleswoman? Did he attend his fancy school?

Yes, he ended up dropping out his sophomore year, moving home, and attending a more reasonably priced school. The East Coast turned out to be too rich for his blood.

Ben, 32, marijuana salesman for 12 years

How did you get into the business of selling marijuana?

It was college. I needed a job, and it paid better than working in the cafeteria.

Why did you continue to sell after graduating and becoming a professional suit?

Professional suit? I'm semiprofessional, at best. And it's really hard to give up that extra income stream. Plus, I enjoy it. I really like my customers—I just sell to friends and friends of friends—and I'm proud of my product.

Did you vote in favor of Initiative 502 to legalize marijuana use in Washington?

I actually didn't. I was worried about how it would affect my business. But I've since come around.

So how do you think Seattle's new pot stores will affect your business?

So far, legalization has only increased sales. I have a lot of friends who were wary of smoking pot when it was illegal and have since given it a try and become enthusiastic customers. I think, as more stores open and the public becomes more comfortable with pot as a mainstream drug that won't wreck your life—at least, no more than alcohol does for some people—more people will give it a try. And in places like Seattle, where it's hip to shop local and organic and drink only the craftiest of beers, people like me will still have a customer base.

Have you changed your business at all cater to this type of boutique client?

I guess I have. In college, people didn't give a shit about what type of weed they were smoking or where it came from. Now they want that information. You're right—I've totally gone boutique.

Frankie, "24ish," marijuana salesman for two years

How did you come to be selling marijuana in this coffee shop?

True story: One day my buddy handed me a bag of ganj and was all, "Sell this for me," and I was like, "Okay."

Is this your main source of employment?

I do odds and ends. Like house painting and grooming.

Grooming?

You know, like yards. Plants and stuff. I also play music. Bang on drums, you know!

Ah.

But I like this job. You get to meet a lot of people, have some nice conversations, learn some interesting facts. True story: The other day, I sold ganj to a student of urology and learned some interesting facts about urology. Everyone I meet is pretty cool, pretty nice.

I bet it wouldn't pay to be mean to your weed dealer.

[Laughs] That's right.

Tell me an interesting fact about urology.

For instance, holding a laptop on your lap for too long can overheat your scrotum. You know, kill sperms.

Wow, I didn't know that. So are you worried the first of which is opening today, will put you out of business?

Nah, I don't know too much about that, but I'm not worried.



FRANKIE "Holding a laptop on your lap for too long can overheat your scrotum."

Why not? Are you diversifying your business to ensure you stay competitive in this evolving market?

Exactly.

How?

Well, for one thing, I come to people. Some people aren't going to want to bus or drive to the ganj market. You see me in a coffee shop, now, but that's because I'm waiting for someone. I deliver. For another thing, my girl likes to bake, so now I'm thinking of offering free goodies with every purchase.

Marijuana-faced goodies?

No, regular kinds. Rice Krispies and shit like that. A peanut-butter cookie.

Kind of like an after-dinner mint for stoners.

Exactly. You got to go where the demand is, see? Another thing: People can get ganj other places, ergo I'm going to concentrate on selling more specialty products.

Like what?

Mushroom candy, you know. Things baked into things. Whatever people want. I'm a businessman, not a...uh.

Wordsmith?

You know what I'm saying. The struggle is real.

The struggle is real.

[Nods] The struggle is real. ■

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The first store in Seattle where you can legally buy marijuana opened on Tuesday. The future is now! Smoking marijuana in public is still illegal in Seattle, though. But do you know how much the fine is?

It's \$27. And "whatever practical," the Seattle Police Department is expected to provide a warning for first-time violators instead of a fine.

Do you know how much the fine is for openly consuming alcohol in public?

It's \$27. And since the Seattle Police Department hasn't—a LOT—more important stuff to work on right now, let's assume they'll provide a warning for drinking in public, too—or, better yet, politely look the other way from adults behaving just fine in public, drinking who-knows-what out of an opaque cup.

Seattle's never been better. Legal pot? Socialism? A living minimum wage on the way? Sunshine! As soon as we get the fines for public consumption of pot and alcohol off the books—the mayor's Twitter is @Mayor_Ed_Murray, tell him what you want—we'll be living in an Amsterdam-style paradise.

Meanwhile, happy summer!

—Bethany Jean Clement

We're Not Saying You SHOULD Do Anything Illegal Outside, but if You Were Going to 17	Northwesterner, the Roseone, Twilight End, Eastlake Bar & Grill
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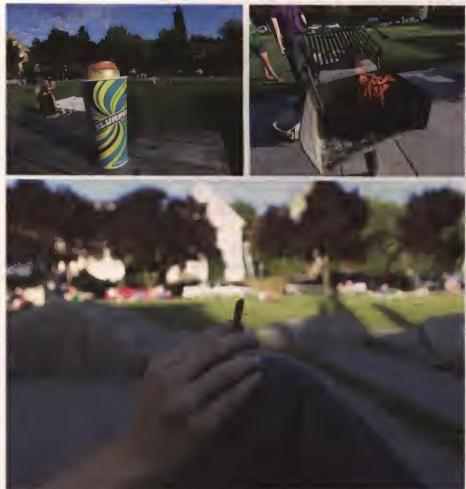
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SEVEN HILLS PARK We do not condone drinking a tallboy from a paper cup or smoking a joint here... no, never.

...You Might Take Mushrooms and Walk Through the Arboretum

Walking around in nature during Seattle's reason for living (aka summer) should be a priority! And let's face it, few things make nature more potent than real-life's little helper: psilocybin.

My favorite place to get trippy is the Arboretum—a 220-acre botanical Narnia on the shore of Lake Washington that's accessible by foot or bus, since it's basically in the middle of a neighborhood. For your adventure, all you need is a manageable amount of mushrooms (remember: You want to *enjoy* yourself, not enter a freak-out vortex) and maybe your little helper: psilocybin.

On your trip to/at the Arboretum, when things start kicking in, you might have the urge to lie in the grass and admire an orange tree reminiscent of a primitive 1970s black-light poster—a tree that you have come to understand is your best friend. Succumb to that urge!

Some of the grounds are painstakingly manicured, but the wild and feral forest areas are the best. Over by the water, your brain might find the concepts of canoes, life pads with their geometrically perfect flower cups, and the water itself all intensely fascinating. (Nature is math, man.) Definitely walk underneath and around the stunning (and not long for this world) 520 ramps to nowhere; definitely do not try to climb them—those pipes are loose and won't bear your weight. Theoretically, of course. Other tips: Squishing through trails

of marshy mud might lead you to a gated dock decorated with cryptic graffiti. You may encounter dogs and people—you can let them into your zone and exist in a space with them, but don't push it. If a mom yells, "Get those flowers out of your mouth!" to her child, try not to cackle. Chances are at some point you'll start laughing so hard it turns to sobbing, so find a nice bench to sit out of your system while your best tree friend congratulates you on being so good at summer. EMILY NOKES

...You Might Have a Substance-Enhanced Barbecue at Seven Hills Park or Golden Gardens

Seven Hills Park used to be a parking lot for the big, scary Christian Science church at 16th and Denny. Did you know that most Christian Scientists refuse to take a single aspirin? Even with the most devastating of migraines, they don't believe in taking medicine. Anyways—the church is closed, and the building has been converted into million-dollar condos, and the parking lot has been turned into the best little urban city park that ever was. It's called Seven Hills because some seriously stoned stone made a rock sculpture in the northeast corner that represents the seven biggest hills of Seattle.

I live across the street from this park. All I have to do is open my living-room window to smell the barbecue and hear all the best sounds of summer. Seven Hills has green grass, eight benches, four picnic tables, and four barbecue grills—and there's never NOT

someone making delicious food over there in the summertime. I think it's fair to say that most of the people I see hanging out at Seven Hills take an aspirin now and again, along with lots of marijuana, beer, and wine. The latter two are best enjoyed in a plastic cup. I've had countless drinks in that park this way, without a lick of trouble from John E. Law.

My second favorite park is Golden Gardens. Sitting on 87.8 acres (compared to Seven Hills' mere .39 acre), G-Gardens is HUGE! They don't have grills, but even better, they have first-come, first-served fire pits. And who DOESN'T love a campfire on a beautiful beach—especially a beach with sunset views of Puget Sound and the Olympic Mountains??!! The plastic cup rule (or using a "ditch cup," as my mom likes to say—as in, if the cops come, ditch that cup somewhere FAST) also works perfectly fine at Golden Gardens. I once had a birthday party there with a tiny pony keg hidden in a car. Just keep your ditch cup low, and don't be an a-hole. KELLY O

...You Might Join Those Discretely Enjoying Beverages of Their Choice at Three Dollar Bill Cinema's Friday Night Movies in Cal Anderson Park

For the past seven summers, the film enthusiasts at Three Dollar Bill Cinema have hosted a series of family-friendly films on Friday nights in Cal Anderson Park. This year's "Teenage Dreams" program features four exceptionally entertaining young-adult films: the rousing cheerleader comedy *Bring It On* (August 1), the charming Catskills dance drama *Dirty Dancing* (August 8), the peerless Jane Austen adaptation *Clueless* (August 15), and the delightfully terrible *Teen Witch* (August 22).

But almost as much fun as the films are the Friday evening pre-parties held by groups of folks all over the sloping Cal Anderson lawn, starting a couple hours before the dusktime screenings. Essentially tailgating parties on blankets instead of trucks, the Friday Night Movie pre-hangs are laid-back affairs where people relax with friends and kids and coolers and picnic baskets. Sometimes these coolers and picnic baskets contain alcoholic beverages, which are sometimes poured into discreetly opaque cups, to be enjoyed by responsible adults. Do you enjoy a sunny evening happy hour in a park? Are you capable of procuring both spirits and a discreetly opaque cup? Friday Night Movies await, and here are some games to amp up the fun.

• For *Bring It On*, take a sip every time Gabrielle Union does something awesome and whenever Jesse Bradford gives you NAMBLA feelings!

• For *Dirty Dancing*, take a sip every time Jennifer Grey melts your heart with unique star quality and any time this film set in the '60s features a song from the '80s!

• For *Clueless*, take a sip whenever someone falls down stairs or sings a Mentos commercial!

• For *Teen Witch*, take a sip whenever you see a chair or someone raps about toppling! DAVID SCHMADER

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WAIT FOR IT If you're sitting there, waiting for your high and thinking, "Maybe I didn't take enough..." STOP.

A Beginner's Guide to INGESTING MARIJUANA

(Dedicated with Love to Maureen Dowd)

BY DAVID SCHMADER

Last month, *New York Times* writer Maureen Dowd traveled to Colorado to investigate the state's new commerce in legal marijuana for recreational use. She wound up lying paralyzed in a hotel bed while locked in a psychological staring contest with the grim reaper (or at least someone in a very convincing grim reaper costume). The cause of Dowd's morbid paralysis: just a few nibbles of a marijuana-enhanced candy bar she'd gotten at a Denver dispensary, the surprising strength of which led to widespread discussion of the dangers of ingesting pot.

These dangers are real. Yes, Maureen Dowd could've done more to investigate proper dosage, and yes, the clerks who supplied her with the multi-dose candy bar could've done much, much more to adequately serve the needs of their customers. But until the day comes when marijuana sellers take proper responsibility for the experiences of their customers*, and/or personal marijuana dosages are as ingrained as those of coffee and alcohol, how to enjoyably experience edible pot is something all users must figure out for themselves. Here are some tips.

Know What You're In For

Eating pot is very different than smoking it, with an edible high taking up to 90 minutes to hit and lasting much longer than a smoking high. Edibles typically give three to four hours of peak stonedness, compared to an hour or two from smoking. If you're looking for a quick-hitting high that's gone in a couple hours, stick with smoking.

Figure Out Your Dosage

In the past, getting a precise dose of edible pot was complicated, if not impossible. Previously, edible marijuana popularly took the form of pot brownies, in which the THC followed the batter, to be spread among the batch willy-nilly. One brownie might be weak, another could be strong, and who knows the strength of the pot that went into the batter in the first place? But thanks to advances made in the medical marijuana sector, getting a precise dosage of edible THC is now totally doable.

* I'm not talking about anything huge, just a pet-store equivalent of a food server saying, "Hot plate." It's in a business's best interest to send customers away happy, not psychotic and burnt, and hopefully marijuana capitalists will implement industry-wide standards ASAP.

Psychic Medium John Edward

Seattle, Wa

Case in point: medicated gummy bears, each one of which is infused with exactly 10 mg of THC and packaged in bags containing 10 or 25 bears. Thus are customers given precise building blocks to construct their preferred high.

Think of 10 mg of THC (i.e., one medicated gummy bear) as one serving—say, a single shot of espresso. Some people like double espressos. Some like quadruple espressos. Some have the smallest sip of an espresso and stay up all night pooping. I can't tell you how to feel about this espresso metaphor; I just want you to understand the math:

10 mg THC = "one serving" (particularly for new users).

HOWEVER Even within this precisely dosed world, there are vast differences in experience. A friend of mine—a non-pot smoker—eats just the feet off a single gummy bear and goes somewhere sweet and happy and totally navigable. Another friend, an occasional pot smoker, eats two bears and does the same—but the time

A friend who is not a pot smoker impatiently ate five bears and spent an entire night having what she described as "rolling orgasms."

she tried three bears, she crossed over into over-stonedness. A friend who is not a pot smoker impatiently ate five bears and spent an entire night having what she described as "rolling orgasms." The average pot smoker typically gets a good, strong, memorable experience from three to four bears. Start with one and build up.

Be Patient

This cannot be stressed enough, especially since "getting high" is not typically an endeavor associated with careful impulse control: Nothing will send you toward the hell that swallowed Maureen Dowd faster than overdose-by-impatience. Whatever size of dose you decide upon, it will take roughly one hour to hit. So if you're sitting there, waiting for your high and thinking, "Maybe I didn't take enough..." STOP! Make sure you've waited a full 60 minutes before you even consider upping your dose. Set a timer. If you forgot to set a timer when you first ate your dose, start the full 60-minute countdown as soon as you remember. Not 50 minutes. Not 55 minutes. Not 59 minutes. Sixty fucking minutes. Don't let impatience send you to a hell of your own stoned making.

Have Fun!

Beyond all the above warnings lies the fact that, in terms of ease of use and duration of effect, edible marijuana is a total dream, perfect for rock concerts, sporting events, cultural festivals, the cinema, high-school reunions, nature hikes, weddings, funerals, Bumbershoots, and any other place you want to be high for several hours straight without having to hide somewhere for a puff. (And if you're a parent, hide your medicated gummies like they were loaded guns—kids are designed by God to eat any candy they find anywhere.) ■

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Drinking Outside Versus Pot Outside: **WHICH IS BETTER?**



Drinking in Public Is the Best

BY CHARLES MUDEDE

Everyone knows there isn't a sadder image in the world than a person who drinks alone at home. We can easily picture his/her unhappy situation: He/she is on the couch, his/her empty beer or wine bottles crowd a coffee table, the hulid lights of a TV dummily flicker on his/her passed-out body. This is the root bottom of all things. Even the drunk who is out on the streets and yelling at sober people as he/she swigs the cheapest beer out of a paper bag is not considered to be as fallen as an unconscious drunk on a TV-lit couch. Drinking is ultimately a social activity, and this why it is so important for the law not to pun-

ish people for drinking in public. We should reward those who drink with others, drink among strangers, drink in the eyes and sounds of humankind.

There is a bench I like to visit in public. It is on South Oregon Street and has a view of the Rainier baseball field. Why in the world would the law want to police such a peaceful urban pleasure? What is gained by this kind of enforcement? Certainly a lot of humanity is lost.

Playfield. Dysfunctional drunks also love this spot. There is nothing more relaxing than losing your sobriety on a bench that provides an afternoon's view of urban inhabitants doing healthy things like playing tennis (west of this bench), shooting hoops (directly in front of this bench), or enjoying a playground (east of the bench). In the distance, there is a baseball field. Why in the world would the law want to police such a peaceful urban pleasure? What is gained by this kind of enforcement? Certainly a lot of humanity is lost.

But the main reason I love drinking outdoors—be it a sidewalk cafe, or a park, or a patio at a restaurant—is because the home or the interior of an establishment feels much less democratic. Being drunk and being in public is the kind of democracy that's meaningful to me. It's like being in the parliament of the all: other people, the big trees and their leaves, synanthropic and domesticated animals, and, most importantly, the clouds above. Even with big windows, we lose our connection with the clouds. But if we drink outside, even in a small courtyard like the one at Empire Espresso, the clouds are with us. ■

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Drinking Outside Versus Pot Outside: **WHICH IS BETTER?**

(continued)



EVAN HUGHES

Pot in Public Is the Best

BY CHRISTOPHER FRIZZELLE

Oh, don't listen to Charles.

Drinking makes you indifferent to other life-forms—have you ever read Charles's essays about parenting? Drinkers are so constantly talking about themselves, their regrets, their work, their kids—just unimaginably boring stuff—and they do this no matter where they're drinking: inside, outside, on a train, on a plane.

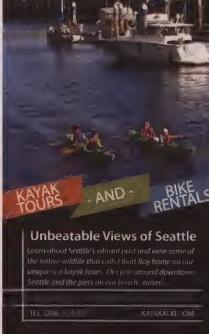
But someone who's just smoked some pot and is now—ahhhh—walking through a park? That is not what they're on about. They are cutely, goofily, appropriately flipping out about how berserk that plant looks over there, with the white blossoms that smell like licorice, or how neat that mound of grass is that children are rolling down, or how that man who's climbing up that fountain must have sopping wet sneakers, but it probably feels really great, that squishy-feeling in his toes, or whatever you're noticing the tail on and like... in other words, pot smokers in a park are outward-focused, not inward-focused. They are friends with all the dogs and kids and clouds and trees. Yes, they may take an unnatural interest in stupid things ("Have you ever really looked at your hand?"), but at least they are taking an interest, sometimes to the point of outright idiocy, feeling "at one"—ugh! Sorry!—with "it." But it's a cute idiocy. Dogs, lakes, stars, etc. are profound sources of contentment.

Don't smoke too much. It doesn't take much. Hardly anything! It's just a light happiness thickener, pot is, when you are going to spend a whole day relaxing by a silvery Lake Washington, or cruising down the forested path of Interlaken, or filling the hours between a couple bands you want to see at an outdoor festival. Pot is a *great* way to make a summer festival better; a 12-hour-long day at a summer festival is at risk of being super boring, and for some people, day-drinking leads to an overwhelming need for day-napping... but smoking? Smoking just leads to wanting to hold hands with the crowd, or maybe climb up onstage and join the band, or talk a lot to the person next to you about the shapes the clouds are making. Cute. ■

It's just a light happiness thickener when you are going to spend a whole day relaxing by a lake.

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Westward on Lake Union
2801 N Northlake Way, 502-8215,
westwardseattle.com

Westward's interior looks like Wes Anderson designed it, which might be a bit much for some people—the diorama-fantasia shaped like a ship behind the bar is really, really cute—but no one could argue with the straight-up greatness of the outdoor seating. It is directly on the shore of north Lake Union, so there's an unbeatable view of the downtown skyline, looking like a distant dream of busyness across the sparkling water. (Those with yachts, sailboats, or even lowly rental kayaks can boat right up to Westward's dock.) Seaplanes taking off and landing will make out-of-towners lose their minds. There are Adirondack chairs for afternoon sun and fire pits surrounded by ocean shells for evening time. The tables have striped sun umbrellas that flutter picturesquely in the breeze. A jauntily painted run-around rowboat overflows with flowers. It's so wonderful, you might pass out, and the seafood-centered menu is great, too, though it isn't cheap. Hint: Enjoy \$6 house wine and/or \$4 beers on the midday menu (4 to 5 p.m. Monday through Thursday; 2:30 to 5 p.m. Friday; 3 to 5 p.m. weekends). Another hint: Ride your bike to Westward on the Burke-Gilman Trail. It's gorgeous out there.

BETHANY JEAN CLEMENT

Marination Ma Kai on Alki
1660 Harbor Ave SW, 328-8226,
marinationmobile.com/ma-kai

Marination is the food of my dreams. Succulent marinated meat, rich smoky kalua pork, spicy/tangy kimchi nuggets, a blend of Hawaiian and Korean cuisines... The keyboard is now covered in drool. Marination deserves your mouth's attention. How better, then, to enjoy some of Seattle's finest food in one of Seattle's finest outdoor spaces? Bright umbrellas and lights right out on Alki, a view so deliciously wonderful even non-tourists can't stop taking pictures, a walk-up bar with daily specials, a mixture of quirk and elegance that isn't cloying. At this beach-front location, Marination also serves fish and chips, with a light, crispy bread on thick pieces of fish, and they have miso or kimchi tartar and malt ponzu available. It's great as a neighborhood joint, as a show-off spot for out-of-towners, or as a date night. And we know, we know—Marination Ma Kai is a couple years old now, but if you live on the mainland, you probably haven't visited yet. Don't let another summer go

by. And get a shave ice for dessert, DUH.

ANNA MINARD

Von Trapp's on Capitol Hill
912 12th Ave, 325-8409, vontrapps.com

The first thing you must know about Von Trapp's, the behemoth German bar and restaurant on Capitol Hill, is that it is part of a coalition of businesses called Forward Seattle trying to overturn the city's \$15 minimum wage. It seemed fitting, then, that a jet-black Ferrari F12berlinetta (base price: \$318,888) was parked in front on a recent evening. Inside, the cavernous, sprawling space can make you feel



WESTWARD You cannot argue with the greatness of this.

dwarfish. But the drab parking lot next door has finally been transformed into a new, partially covered outdoor "biergarten," complete with picnic tables and a bocce ball court (\$5 per person per hour). It's all ages during the day, for those who want to train their future titans of capitalism with some light gamesmanship. On the menu, there's an enormous selection of German brews. The last thing you must know is how to say "Your car is shit" in German: "Ihr Auto ist Scheisse." ANSEL HERZ

Chuck's Hop Shop
in the Central District
2001 E Union St, 538-0743,
cd.chucks85th.com

There's been a Hop Shop in Ballard for a while, but this similar beerporium in the Central District just opened this year. It's got 50 beers on tap, which is, honestly, altogether too many beers for the reasonable, but for the curious, the glutton, the fan of variety, the beer nerd, this is your spot. The shop is cavernous inside, with lots of seats; the deck outside is an urban deck, a bit of city space reclaimed. It's small and wooden and on a busy tree-lined street, the tables close but friendly. The dogs of beer drinkers—dogs who are practiced at waiting around pubside—lounge and look on. Please order flights if you want to drink all 50, but also, for a simple pint on a summer night? This is lovely. ANNA MINARD

Seattle's Greatest CLASSIC DECKS



ST. JOHN'S Some sort of freaky magical secret garden paradise.

Aqua Verde on Portage Bay
1303 NE Boat St, 545-8870, aquaverde.com

Let's talk about the view. Not the view of the canal connecting Lake Washington to Lake Union, or the sunshine twinkling on the cyan waves of Portage Bay. Not the leafy trees across the way or the frog-colored water lilies bobbing in the water. Not the lumps of fresh white cod in fried golden batter that, somehow, stay crisp on the outside despite being encrusted in creamy avocado sauce inside your burrito. Not the view of tequila and pulverized lime swirling in your icy margarita. Not the chipotle salsa that you serve yourself ad infinitum from the condiment bar inside the beach-house-turned-cabana-cantina. And not the banana-colored canoes for rent on a small wooden pier. No. Those are *not* the best views from this patio. Rowing—the primary sport in the waterway before you—requires tremendous upper-body exertion, which builds exquisite arms. The people who do this sport must pass this exquisite patio with their exquisite, exquisite arms. Let's talk about *that* view. DOMINIC HOLDEN

Impeccable service, stunning view—it feels good to be rich for a minute at Aqua, doesn't it?

paradise. Sweet little tables about a small green hill, with trees that filter the light in a sweet way but still let the beautiful sunlit fresh air in. Surrounded by friendly plants, enjoying St. John's unstoppable great mac and cheese plus a few happy hour sangrias, you could definitely find yourself back there

for hours without ever realizing it. St. John's is also a big winner for having both a range of cheap-to-fancy cocktails and a small but seriously awesome nonalcoholic drink menu. The ingredients are 100 percent there for a spectacular afternoon-into-evening (they're open from 2 p.m. to 2 a.m. every day), so bring someone you want to lose track of time with. ANNA MINARD

Aqua on the Waterfront
2801 Alaskan Way, Pier 70, 955-9171, elgauccho.com/aqua-by-el-gaucho.html

The waterfront restaurant Aqua—for-mally known as just "Waterfront"—is run by posh Seattle standby El Gaucho, and they do not mess around. The waterfront seating is on the pier—directly upon the glistening Sound—with gazillion-dollar unimpeded views of Mount Rainier to the south, the Olympics to the west, and, around the other side, the sculpture park for a little culture. Overheard in the sun out here: "I used to own three cars... that was another life. Now I own two." But even if you're in dire straits than this gentleman, Aqua is still for you: At happy hour, from

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TWILIGHT EXIT So sun-drenched, they sell cheap sunglasses.

4 to 6 p.m. every day, house wine is \$6, as are well drinks and sangria, and snacks run from \$5 to \$14. Aqua has new lounge-style furnishings, the better for languoring, and should things ever get even slightly chilly, blankets will be brought posthaste. The impeccable service, the stunning view—it feels good to be rich for a minute, doesn't it? BETHANY JEAN CLEMENT

Loretta's Northwesterner in South Park
8617 14th Ave S, 327-9649,
[lorrettasnorthwesterner.com](http://lorettasnorthwesterner.com)

Thanks to the grand reopening of the South Park Bridge, the neighborhood is once again a friendly extension of Georgetown, rather than the effectively hidden mystery accessible only by weird alternate routes that it became throughout the bridge's four-year closure. Celebrate this fact by heading directly across the bridge to Loretta's Northwesterner, a great bar that's home to South Park's most welcoming patio. Opening up wide behind the bar's slender interior, Loretta's backyard is a spacious playground outfitted with various tables (a half dozen or so metal four-tops, one ping-pong) along with a fireplace, a bar, and full food and drink service. Bonus for agoraphobes: the full-size Airstream trailer situated along one wall of the patio, where you can drink on the couch, watch the TV, and spin records on the turntable. DAVID SCHMADER

The Roanoke on North Capitol Hill
2409 10th Ave E, 324-5882,
roanokesattle.com

If the formerly great dive bars the Canterbury and the Comet has you down, allow me to suggest that you while away a little time at the great old Roanoke. Having narrowly eluded closure and certain gentrification a few years back, the ivy-covered Roanoke remains exactly the same as it's always been: dim and unfancy and friendly and mellow. All of that extends to its surprisingly capacious outdoor area out back, where you'll find an unpretentious setup of plastic chairs, two ping-pong tables, and half a dozen empty kegs. Everything else out here is wood painted deep green, or plant life: ivy (of course), cedar, rhododendron, and bamboo, all happily unkempt and shady. You might hear the intermittent,

not-too-worked-up clapping of Mariners fans drifting out from inside; a got-very-hotly-contested ping-pong tourney goes on and on. There's the pleasant white-noise hum of the freeway—it sounds far away—and the chirping of birds. No one cares about appearances here. Welcome home. BETHANY JEAN CLEMENT

**Twilight Exit
in the Central District**
2514 E Cherry St, 324-7462, twilightexit.com

When the sun is out, the inside of the Twilight Exit seems like a dark cave. Thankfully, it's a dark cave that's attached to a patio so sun-drenched, the bar sells cheap sunglasses (\$2). Keeping the sun at bay are a few shade-creating sails stretched above portions of the patio, which is home to a plethora of picnic tables and one popular ping-pong table. The vibe is adamantly casual: Drinks are ordered at the inside bar and carried outside, and the food menu is a stoner's delight, including such items as the Peanut Butter Bacon Burger, tater tots, and the well-named Stoner's Delight, a pile of tortilla chips served with chili and cheddar cheese sauce for dipping. If you're looking for a place to eat deep-fried cheese while getting a sunburn, look no further. DAVID SCHMADER

Eastlake Bar & Grill
2947 Eastlake Ave E, 957-7777,
eastlakelabandgrill.com

This deck has a wide-angle view of the part of Lake Union where boats either are headed toward Portage Bay or have just come from Portage Bay, so there's all manner of impressive and adorable water vessels chugging around to entertain you. Go at dusk and the boats are lit up while there's still light in the sky. Plus, at a distance from the deck but still in front of the view, there's a very long electrical wire between two poles... and a thriving squirrel community. Sometimes, in addition to watching boats glide past, you get to watch squirrels treetop race. One of the best experiences I've ever had in summertime in Seattle was demolishing a wedge salad on the deck of Eastlake Bar & Grill while a squirrel put on a show. They don't do a wedge salad anymore, but during happy hour—say, from 9 p.m. to close—you can get a cheeseburger and fries for \$6.75. CHRISTOPHER FRIZZELLE

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DO IT ON THE ROOFTOP

Frolik downtown
 1415 Fifth Ave, 971-8015,
frolik.motifseattle.com

This place is so weird, it's hard to know where to begin. It's on a strange, huge deck area jutting off the back of the Motif hotel (formerly the Red Lion). It's on the fifth floor, embedded among the midsections of downtown buildings that suddenly look entirely different. The sense of dislocation is augmented by the decor, which is like a Palm Springs/Las Vegas fever-dream: chairs with translucent backs, fire strips lined with crystals, all-white patio heaters shaped like gigantic table lamps, shuffleboard. "Frolik is a way of life, a playful energy and vitality that transcends into each moment of the day," the menu dead-pans. The drinks are cold; don't eat here. You've never seen any of these people before, and you'll never see any of them again, and it feels like a vacation, the kind you're especially glad to get home from. BETHANY JEAN CLEMENT

Mezcaleria Oaxaca
 on Capitol Hill
 422 E Pine St, 324-6506,
mezcaleriaoaxaca.com

The rooftop deck of the new Mezcaleria Oaxaca has a studiously salvaged look. Some of its features are actually salvaged

(cobbled-together scraps of wood for the bar; old metal highway guards for the fence and rooftop that were repurposed from a road in Texas), and some of them are flourishes (exposed wood has been charred for aesthetic effect, some of the final nails have been driven through beer bottle caps, some of the old-looking signs are newly made by painter Sean Barton). But it fits together harmoniously and might achieve an even more pleasant hum after a few glasses of mezcal, the smoky agave liquor that's getting increasing traction these days and is the place's specialty. "We've already converted a lot of tequila drinkers," says

business partner Jon

Alberts. He used to be a Scotch drinker, but indicated that he's found all the character of Scotches—and maybe even more—in mezcal. The rooftop, with its views of down-

town Seattle and its perpetual cranes, will soon have what Alberts calls an "Airstream-like" trailer that will serve tacos, truck-style. For now, kitchen snacks and mezcal will have to do. BRENDAN KILEY

Hard Rock Cafe downtown
 116 Pike St, 204-2233,
hardrock.com/cafe/seattle

Turns out you don't need a closet full of Ed Hardy and a Red Hot Chili Peppers tat to get onto the roof of the Hard Rock Cafe. A friend caught me off guard by rec-



HARD ROCK CAFE No Red Hot Chili Peppers tat required.



COURTESY OF TERRA PLATA

FROLIK This place is so weird, it's hard to know where to begin.

ommanding it (thanks, Pony Keg!) but made these points after I sour-faced it: "You won't fit in, so no one will bother you, and there are couches, fire pits, and a bar?" Sold. You really can just walk right in, march up two stories of hard-rocking memorabilia, and insert the first 25 seconds of Ozzy Osbourne's "Crazy Train" here... ROOF DECK! The staff are friendly angels, and there's a postcard view of Pike Place and the water. The beer is normal-priced, but you can also order something called a Purple Haze that's similar to a raspberry Lemon Hendrix. And watching the sun set to Led Zeppelin while sitting next to a fancy gas fire pit on a contemporary-upscale-quality outdoor couch will make you feel special and important (if not necessarily "hard" or "rock"). EMILY NOKES

Terra Plata on Capitol Hill
1601 Melrose Ave., 325-1801, terraplata.com

The radiant heaters on Terra Plata's rooftop are made by the Detroit-based Re-Verber-Ray company, and you can feel their Motor City power. On a recent slightly chilly late afternoon, they zapped to life and within minutes transformed the upstairs microclimate to pleasantly scorning late August—all the better to savor Terra Plata's summer Vino Mas Fino cocktail (gin, apera, lemon, sage, and a splash of absinthe). The deck itself is like a triangular garden in the sky, lined on two sides with containers of dahlias, tomatoes, squash, purple basil, pyramid trellises for

beans, peppers, carrots (or was that young parsley?), and other refreshments for your eyes and mouth. Enjoying a cocktail with a few feet of elevation is also a refreshment of perspective, putting you at eye level with birds—including, on that afternoon, the neon heron on top of the Taylor Shellfish sign and a crow lazily gliding by. The sky seems closer up there. BRENDAN KILEY

95 Slide on Capitol Hill
722 E Pike St., 328-7666, 95slide.com

If the walls could talk, they'd beg for a remodeling job. This flimsy-looking one-story carton of a bar at Harvard and Pike doesn't look like much, but it's been a drinker's bastion since the 1930s. Changing clientele and exteriors every decade or so, this place has been the Harvard Tavern, Forum Tavern, seminal gay discotheque Brass Door and Brass Connection, Padwycks strip club, hiphop club Beat Box and Ghetto Technologies, Star Trek-like gay lounge Blu, the War Room, and Hunter Gatherer Lodge, and it's now something called 95 Slide—which, weirdly, is a sports bar. But walk right past those wobbling walls and climb the narrow staircase to the rooftop deck that's hidden from the street, has a full bar, and feels like a crow's nest. It's not too big, not too small; not fancy, not divey; it has the city skyline to the west, the buzz of Capitol Hill below. There are heat lamps for cool evenings and typical American foodstuffs for face-stuffing. DOMINIC HOLDEN

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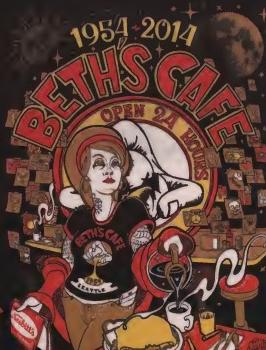
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Seattle's LEAST EXPECTED GREAT DECKS



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**That Restaurant
at the End of Pier 57**
1301 Alaskan Way, 623-3500,
thefishermanrestaurant.com

Getting there is the strange part—which is why it's a Seattle secret that only the tourists know about. Reaching the front door entails walking through Miner's Landing, a stunningly tacky, noisy mall on the Seattle waterfront that runs the length of Pier 57 and evokes *Fear and Loathing in Las Vegas*. Gold-rush-themed but also somewhat nautically inspired, Miner's Landing features giant wooden sculptures of fishermen with enormous faces, familiar scenes for photos around said wooden fishers, an incessant organ-grinder music blaring from a carousel, a carousel, an arcade, a gift shop packed with tiki dolls, the smell of fake-buttered popcorn and cotton candy mixed with creosote, every child ever born, strollers emanating the sounds of grief, fatigued mothers, an old-West-themed food court, about a kilometer of neon, a gauntlet of taxidermied animals (including a moose, several pheasants, a whole turkey, at least two elk, various mountain goats, a small bear, and one ram), and one African import store (every mall must have one). But after you navigate all that? At the end of this pier is the Fisherman's Restaurant & Bar, which contains two massive brick

patios (more than 80 tables between two levels) that jut out into Elliott Bay next to the Great Wheel. Bedecked with umbrellas, the seating is shady and the views are unbeatable: ferries, mountains, water, the whole Seattle thing. And it's inexpensive, and it's got lots of beer on tap, a full bar, and a happy hour, and—most of all—it feels nothing like the rest of Miner's Landing. DOMINIC HOLDEN

Add-a-Ball in Fremont
315 N 36th St, 696-1613, add-a-ball.com

If there were a joint like Add-a-Ball anywhere near my high school, the truancy rate would have gone through the roof and the average GPA would have dropped by at least a point and a half (and some enterprising student would've done a booming trade in fake IDs). This cement bunker full of vintage pinball machines and video games—and a few oddball combos of the two, such as the early-'80s game Zeke's Peak—is like the rumpus room of your fantasies, with cheap beer, an almost aggressively unfussy crowd, and a nice little corral of a patio to get occasional hits of vitamin D in between your button-and-joystick binges. We're not saying the people of Add-a-Ball are permissive about marijuana, but there's a convenient and spacious alley just around the corner, and your nose will tell you what people use it for. Because Add-a-Ball is just

Add-a-Ball has a nice little corral of a patio for hits of vitamin D between your button-and-joystick binges.

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off the Burke-Gilman Trail, it's a delightful afternoon biking destination—just a little bit of exercise you need to justify frittering away a few juvenile hours with arcade games and booze. BRENDAN KILEY

The Station on Beacon Hill
2533 16th Ave S, 493-4892,
twitter.com/thestationcafe

Psssst: The patio at The Station cafe on Beacon Hill looks like nothing special. The essentials are all here: shade, potted plants, tables, and adequate seating. But it's small, tucked between two streets, and there's no view except down an alleyway between two houses. No matter—this is one of the fuzziest patios in Seattle. You will find generous humans of all ages and walks of life, plus a smattering of tail-wagging, four-legged animal companions. You'll bump into and chat with local hip hop luminaries/cultural-change-makers like Gabriel Teodros. The baristas, usually owner Luis Rodriguez or Waylon Duncan (aka DJ WD4D), want to hear what's up with you, just make your coffee (get the Mexican mocha). The back patio offers solace: a gentle breeze, a hidden-away sensation. Drop in for tamales and homemade pastries, to get through your e-mails, to read a book, whatever—and while you do, the community vibes will nourish your soul. ANSEL HERZ

Naked City Brewery
in Greenwood
8584 Greenwood Ave N, 938-6299,
nakedcitybrewing.com

Naked City Brewery has the best kind of outdoor area that a lover of the city—a lover of what it means to be in and all about the urban—could ever imagine. It's not that it's fancy or anything (its furniture is plain picnic tables under equally plain but large umbrellas), or that it is beautifully designed (though it does have a few well-placed trees), or that it boasts a great view (though it does have colorful murals on its main walls). What makes this place so special is that it was once a parking lot—meaning once a space for cars and not for people. And any establishment that takes space away from cars (their storage, even their movement) and hands it over to people, to social activities such as drinking-and-eating, deserves our deepest admiration. Indeed, every parking lot that's reclaimed in this way is a victory for Seattle. Naked City also has a lovely owner, great beers, and a decent house white wine. CHARLES MUDEDE

Bottlehouse in Madrona
1416 34th Ave, 708-7164,
bottlehousesattle.com

Bottlehouse is a winking, quaint, tiny venue in the heart of Madrona, a yuppie-leaning “urban winery, tasting bar & shoppe” that’s also a sneaky cheap spot to grab a baguette sandwich, perfectly seasoned olives, and/or artisanally seasoned nuts (they’re a thing). My friend and I managed to snag a gorgeous rosé and a glass of full-bodied Bordeaux along with three delicious cheeses and cuts of Columbia City Bakery baguettes on which to smear them, all for 20 bucks. “Humble Fog,” despite its name, is a deliciously stinky blue cheese from Cypress Grove, not a sense-annihilating strain of pot, and comes highly recommended.

The patio’s equipped with one strategically placed mosquito-repelling lamp and a mix of crowd-appeasing indie rock that could soundtrack everything from a yogurt to a yoga-pants commercial. If you don’t quite have the cash but still want to seem classy, this is the perfect out-of-the-way, little-known spot to impress your date. KYLE FLECK

Empire Espresso in Columbia City
3828 5th Edmunds St,
empireespresso.blogspot.com

The outdoor seating at Empire Espresso—a charming cafe in the heart of Columbia City—is in the corner of a concrete court enclosed by one of the best-designed new buildings in the area (Columbia City Live Aboves, by the firm Arrellano/Christofides). A simple chain marks out the seating space, which contains metal tables and chairs. What makes the place special, particularly during happy hour (4 to 7 p.m.), is its complete lack of ostentation. The courtyard, like the brick apartments and office spaces that surround it, seems to be very at home in Columbia City; nothing here is garishly celebrating the forces of change, urban improvement, and so on. What you are enjoying here is the feeling of being in one of the most interesting neighborhoods in the city, but not getting too excited about it. All sorts of people visit the cafe, and the owners and workers play all sorts of interesting music, which drifts out into the courtyard. The courtyard can also be accessed by way of a very nice, narrow alley. People walking up from Rainier Avenue appear in this alley, either heading home or coming to take part in this little part of our city. CHARLES MUDEDE



BOTTLEHOUSE Out of the way, little-known, and perfect.

Seattle's WORST (But Still Kind of Great, Because They're Still Decks) DECKS



THAT ONE IN BALLARD *The view is pretty bad, but it still has its charms.*

Quarter Lounge on First Hill
909 Madison St. 332-0772,
quarterlounge.com

Two of the walls of the outdoor deck at the Quarter Lounge—which is one of my favorite bars in the city—are tall, blank, and imposing. These are institutional walls, the kind that could easily dash any dream or hope of freedom harbored in the heart of a man or woman serving life in a super-maximum-security facility. There is no climbing over those tall walls, no breaking through their concrete thickness, no digging underneath their deep foundations. You are here to stay. At the Quarter Lounge, these walls confront the drinker and dominate the mood of the well-built wooden outdoor deck (it was completed two or so years ago). What has the drinker done wrong? What crime is he/she paying for at happy hour? What is this institution I'm in? And what does it want from me and my drinking buddies? At least there are drinks; in drinks, there is freedom. The institution happens to be the Puget Sound Blood Center. CHARLES MUDEDE

That One in Ballard
5405 Leary Ave NW

In old brick Ballard, behind both Zayda Buddy's and Caffe Fiore, sits a back deck that overlooks... well, one of the crappiest views around. Both establishments are swell, and the deck itself is just fine, but it

On all of these decks, at least there are drinks; in drinks, there is freedom.



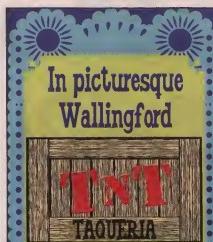
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WED
JULY 9

'Magnolia'

Paul Thomas Anderson's *Magnolia* is a completely insane movie, an overstuffed ensemble of dying old men and child prodigies and biblical plagues and Tom Cruise's best performance ever. One of the greatest casts of American actors plays a bizarre assemblage of lonely people—"I really do have love to give," former Quiz Kid Donnie Smith (William H. Macy) moans through a bloody mouth of broken teeth, "I just don't know where to put it"—desperately in need of a *deus ex machina*. And boy, do they ever get one. *Magnolia* isn't always a good film, but it is an American classic. (SIFF Film Center, Seattle Center, siff.net, 7 pm, \$12) PAUL CONSTANT

THU
JULY 10

'transit in half-light'



To create this haunting/haunted installation spanning three rooms, the artist-team of Lead Pencil Studio dredged the basement of the Wing Luke Museum. They arranged a dreamlike landscape of everyday objects from the historical collection (brooms, flags, travel trunks, picture frames, mirrors), intermixing their sculptural totems of the passage between Asia and the United States—a great white whale with celadon shipping containers on its back, a life-size ship's ticket office made of lumber stacked as it was at water's edge in old Ballard. People and things can bob on waves forever. (Wing Luke Museum, 719 S King St, wingluke.org, 10 am–5 pm, \$12.95, through July 20) JEN GRAVES

FRI
JULY 11

'The Amazing Adventures of Kavalier & Clay'

Fourteen years ago, the world met Michael Chabon's *Kavalier & Clay*, a sprawling novel about two Jewish cousins in 1940—one a nervous New Yorker, the other a magician who fled Nazi-occupied Prague—and their rise to comic-book glory. The novel became a kind of *Moby-Dick* for the McSweeney's generation with its explorations of WWII, comic culture, Jewish mysticism, magic, vaudeville, and a wide variety of romantic misadventures. Book-It has adapted this beast into a five-hour play that makes for a rock-solid, consistently entertaining evening. (Center Theatre, Seattle Center Armory, book-it.org, 6 pm, \$23–\$48, through July 13) BRENDAN KILEY

SAT
JULY 12

Light in the Attic Summer Spectacular



MUSIC

World-class reissue label Light in the Attic moved into a large warehouse last year, which can double as a live venue. Now it presents the inaugural Summer Spectacular. The lineup features Black Angels singer Alex Maas playing solo, badass pianist Overton Berry tickling out soul-jazz gems, soul-pop farm-boy phenoms Donnie and Joe Emerson, and ex-Saturday Knights member DJ Suspence spinning hot cuts between performances. Also, Sub Pop, Beats and Bohos, and others will peddle records, and there'll be much food for the hungry. (LITA warehouse, 913 NW 50th St, lightintheattic.net, 3 pm, free, all ages) DAVE SEGAL

Buckminster Fuller's Birthday Bash

BOOKS



Where better to celebrate the 119th birthday of noted American genius/misfit/geodesic-dome-fetishist Buckminster Fuller than at Ada's Technical Books? Many of Fuller's ideas may never have hit the mainstream—I want my Dymaxion house, damnit—but you've got to appreciate his tireless originality. (Fuller was years ahead of his time with his passion for environmentalism, but even the ideas that didn't catch on, like his attempt to rebrand the word "weaponry" as "killingly," had their charm.) Local expert Steven Sieden will discuss Fuller's science-fiction reality and explain why the world needs more Bucky. (Ada's Technical Books, 425 15th Ave E, seattletechnicalbooks.com, 7 pm, free) PAUL CONSTANT

SUN
JULY 13

Dragon Fest \$2 Food Walk

CHOW

Part of the International District's annual Dragon Fest—which is sponsored by McDonald's, ironically enough—the \$2 Food Walk has, yes, \$2 food from nearly 40 restaurants (none of which are McDonald's). Tamarind Tree, Fuji Bakery, Kaname Izakaya, and Hue Ky Mi Gia are a few good places on the list, and food trucks will also take part (including Ezell's, in case you still need some fried chicken). Annnd, if you'd like to drink beer inside a special white-picket pen, two Official Kirin Ichiban Japanese Beer Gardens are there for you. You'll be lovin' it. (International District, seattledragonfest.com, noon–6 pm; also Sat July 12, noon–8 pm) BETHANY JEAN CLEMENT

MON
JULY 14

Grapefruit Hefeweizen

BEER



"Do you want a taste first? It's really sweet." These words came from a Lost Lake server when I expressed interest in Schöfferhofer Grapefruit Hefeweizen, a half-beer/half-juice concoction out of Frankfurt and one of Lost Lake's new seasonal drafts. What followed was amazing, with the salty bite of the beer bouncing off the citrus spike of the juice to create something swoonworthy. It's nothing to get drunk on—one pint will fill you up like a boozy smoothie—but oh my God, it's delicious. (Lost Lake, 1505 10th Ave, lostlakecafe.com, open 24 hours) DAVID SCHMADER

TUE
JULY 15

The Abigail's

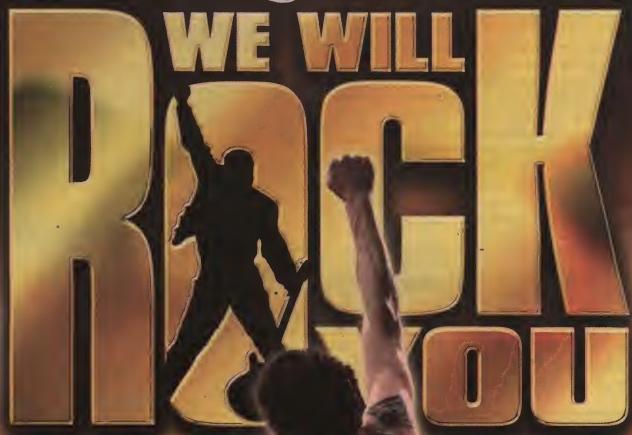
MUSIC



The Abigail's play debauched outlaw country music born of a satanic wanderlust. Deep-voiced, leather-jacket-wearing frontman Warren Thomas sings songs about love and despair—typical for the genre—but he sings them with a darkly demonic deadpan, elevating them to a glorious and almost gothic doom. The band might also be best described by a line they wrote themselves: "There's a hootenanny in Bummersville, and we're leavin' with the Fear." Sometimes listening to the darkness makes you feel lighter. (Tractor Tavern, 5213 Ballard Ave NW, tractoravern.com, 9 pm, \$8, 21+) KELLY O

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ARTS

Home Depot...below Jared from Subway...38 A barn in Marysville...39



COURTESY OF THE AUTHOR

MARIA TV Soap-opera melodrama versus real human stories.

ART

Who Are the 15 Seattle Housemaids Starring in *Maria TV?*

Rodrigo Valenzuela Goes
Looking for Women

BY JEN GRAVES

Words in English appear on the black screen as a woman's voice whispers in Spanish, "What do you want me to do?" she asks, cowed. "I want my son," he declares. Then the familiar melodramatic sound of a violin rising as their scene fades into view, clearly a soap opera. We see as the conversation continues that the man looms over the woman, this housemaid who has ruined everything by becoming pregnant. He gives her stern orders. After the birth, she is to forget the child and leave forever. But partway through their conversation, there's a switch in scenery. We don't see the soap opera anymore, rather a lip-synched performance of the voiced-over soap opera by a woman who looks the part more than the glamorous soap star. She's young, but tired around the eyes. She's acting, costumed in a crisp black-and-white maid's uniform, but she is a real-life housemaid, one of 15 recruited by the artist Rodrigo Valenzuela for his latest project, *Maria TV*.

Valenzuela found the women, all Spanish-speaking immigrants to the United States like him, on Facebook. He interviewed them individually, then brought them together in his studio with an acting coach, for a day of exercises in both conversational sharing and constructed theater-

Some aspire to act, others are glad just for the hourly pay and the chance to tell their stories. In the final film, the women appear in ensembles, in monologues, sometimes speaking and sometimes lip-synching. The stories are either from TV or theirs. You often can't tell whether they're acting. Those scenes are intercut with that same self-consciously artificial soap opera scene. It functions as a churning reminder that representations of working-class women are distorted and rare ("There are no roles for working-class women in movies, unless they're hot," as Valenzuela puts it). Specifics are excised, as if protecting identities. One woman says she is still angry at her dead father, but we don't learn what he did. Her rage seems to be coming from somewhere very much actually inside her, even if the details are from another woman's story or made up. The row of women in uniforms fans behind each nonethologist like a Greek chorus.

Our first view of a real maid, the one who is young but looks tired, pictures her sitting in front of a green screen. The green screen is a blank, so that filmmakers can cut to another world and an individual without them ever having to actually meet. Valenzuela offers the green screen as a manifestation of the broad-brain that wants filling in, a desire to know this woman's real background. What is her story, and how would she tell it?

The background to *Maria TV* is *Diamond Box*, a black-and-white video Valenzuela made featuring a similar but all-male crew of immigrant workers. When Valenzuela posted it to Vimeo in 2012, the first person to comment on it saw it as a piece of advocacy worth forwarding to the White House and California's attorney general. Despite Venezuela's Vimeo caption that *Diamond Box* "mixes oral history with elements of fictional narrative," the commenter wrote, "I applaud you Mr. Valenzuela on this truthful documen-

tary." The presumed truth is the larger one that any art purports to tell.

Still, Valenzuela didn't make a documentary. He inserted plenty of narrative doubt into *Diamond Box* by multiplying the voices and dividing them from the faces. The audio is strong-together testimony by several different men, about crossing the border, the horrors of thirst, the imprisonment on the

first try, the girl who was left behind because her toenails "popped off" and nobody could help her then. But none of the men's lips move on-screen as their faces appear in close-up black and white—they're all silent. No man is tied to his own potentially incriminating story, and

dislocating the voice from the face has the same effect as inserting the blank of a green

screen. Can we assume that these stories are similar enough that they are the same basic story? Why bother showing individual faces? The answer is in the undeniable individuality in their expressions as they sit in the artist's studio and fidget, doing nothing and probably thinking this is the weirdest job they've ever gotten standing out in front of Home Depot (where Valenzuela himself once picked up work). Valenzuela filmed them speaking, but only used the footage of their silences. We can't know what each man is thinking. But watch the expressions alone, without reading the words, and a second movie emerges, one with many diverse characters rather than one immigrant.

Diamond Box is an experiment in how to make biographical art that struggles for specificity in the context of a dominant shared experience—about how to tell true stories that skirt perilously close to stereotype because some stereotypes can be perilously close to real. To repeatedly watch *Diamond Box* and *Maria TV* is to see the artist's tight formal structures emerge, and his carefully choreographed cues about how fact and fiction, and character and environment, are established

for viewers. Valenzuela was a child of dubbed TV shows and dictatorial broadcast interventions in Chile, so he forever begins in doubt. But these videos still go looking for the real just past the glare of the screen. Maybe finding something out about people is as fundamental to artmaking as, say, offering beauty or novelty or cleverness, which Valenzuela brings, too.

Before releasing *Maria TV* publicly on Vimeo, where you can watch it for free, Valenzuela (who won the Stranger Genius Award in art last year) premiered it last weekend at Northwest Film Forum in front of a sold-out audience including several women from the film. The stories they tell are sad, about setting themselves aside for others and wishing for more. Meanwhile, even the shy ones stand proudly in the camera's eye, and others are like dams released, more than ready for their close-ups. None have ever been considered filmworthy before.

At times, I had too many questions to think clearly about what I was seeing. What were the instructions given to the women, and who gave them? You wouldn't know just by watching that there was an acting coach creating a highly controlled art/therapy environment. Some methodical adaptation of the director's notes that often accompany "based on a true story" movies might be in order. A text by Valenzuela, authored as part of the whole artwork, would be preferable to relying on the "objective" explanatory supertext imposed by a contemporary art museum or gallery.

Valenzuela wants to make more chapters, with more women. Both audience and participants will benefit if he can. *Maria TV* is more complex than *Diamond Box*. Unlike *Diamond Box*'s droning soundtrack, *Maria TV* is animated by bells and plinky percussive music. The women made the music themselves, and Valenzuela edited it into its own agenda, underscoring or contrasting the action like the surprise-mood-shifting music on *This American Life*. The people want the truth. Just preferably in the form of good stories. ■

BOOKS

The Most Modern Poet

Patricia Lockwood Is
So Much More Than—
Ugh—"The Poet
Laureate of Twitter"

BY PAUL CONSTANT

Patricia Lockwood's *Motherland Fatherland* Homelands gave me the peculiar feeling that I was reading the first true book of poetry to be published in the 21st century. I almost didn't write about this feeling, for fear of insulting every other poet whose books I've read and loved in the last 14 years. But understand me: This is not a declaration of war on everything that came before, but rather a celebration of a talented writer who finally figured out a way, consistently, to distill pure music out of the business-savvy, move-injected language in which we маринако every day.

In "The Arch," Lockwood observes that the St. Louis landmark "of all living monuments has the fewest facts attached to it, they slide right off its surface, no Lincoln lap for them to savor and no horse to be astride..." From there, the poem runs wild in a spray of excitement, spitting out even wrong facts ("Or am I mixing it up I think I am with ▶

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PATRICIA LOCKWOOD Look, a poet who uses the internet! Everybody freak out!

◀ another famous female statue?" like a disputed Wikipedia article besieged by opinionated editors, dipping into art criticism ("What an underhand gift for an elsewhere to give, a doohie reminds you you can leave it"), and closing on a surprisingly tender image of Lockwood's mother raising "her arm to brush my hair. Oh no female/armpit lovelier than the armpit of the Arch."

The poems in *Motherland* (Penguin Poets, \$20) are a riot of ideas and observations, as a glance at the table of contents will warn you, with titles like "Search! Lizard Vagina" and You Shall Find," "The Whole World Gets Together and Gangbangs a Deer," "The Hunt for a Newborn Gary," "Nessie Wants to Watch Herself Doing It," "Last of the Late Great Gorilla-Suit Actors," and "Factories Are Everywhere in Poetry Right Now." This hunger for disparate subjects isn't the product of an ADD-addled psyche but simply a curious one. Walt Whitman scouring the American can dream for inspiration, Emily Dickinson

Laureate of Twitter," because she has tens of thousands of followers and because she's a very funny and interesting microblogger. The problem with that title is it diminishes Lockwood and makes her a curiosity by tying her to a brand; it's not like Twitter opened Lockwood up to poetry the way, say, Subway transformed that Jared guy from an anonymous schub into a world-famous dieting spokesman. The logic is simple: Poets are communicators. Twitter is a communication medium. Lockwood is good at Twitter.

The Twitter connection makes it easy for some literary institutions to diminish Lockwood. Adam Plunkett, the assistant literary editor of the *New Republic*, wrote a profile of Lockwood in the *New Yorker* online at the end of May that served as a textbook example of concern-trolling. "Lockwood fits uncannily well on social media, especially on Twitter, but I worry that she has herself to it," Plunkett frets, noting that "the instantaneity [of Twitter] can hardly be without its temptations." He also pouts when he discovers that Lockwood's audience "claps loudly at jokes, especially provocative ones," for fear that she will soon leave the august calling of poetry behind for the "lowest common denominator" of standup comedy. Plunkett reaches the conclusion that "she shouldn't have to depend on what Twitter likes, anyway." May I humbly propose that perhaps she doesn't?

It's disappointing to see the literary world respond with so much regressive energy when a poet comes along who dares to make beautiful and entertaining poetry out of the words and experiences of common people. What else is poetry for, but to sing us a song of ourselves in language that we can understand? And why would anyone who claims to love poetry turn up their nose at the work of a gifted writer who's trying to drag the form into modernity? Lockwood is inspiring young people to care about poetry again, and that's not compromising her art or the art in it; the only potentially negative position she's suitable for, in my opinion, is poet laureate of Whitman's United States. ■



PREVIEW

Patricia Lockwood
Thu July 10, Elliott Bay Book Company, 7 pm, free

Lockwood's poems include "The Whole World Gets Together and Gangbangs a Deer."

turned her eyes inside and strip-mined the rich veins of her loneliness, and Lockwood scans the internet's gaudy vistas and sinister canyons. She's not just higgledy-piggledy gluing together the results of multiple "I Feel Lucky" searches. She's constructing sturdy monuments out of material that so many others have discarded for junk.

Because she acknowledges that the internet exists, Lockwood has been thoroughly misunderstood as a poet. (She has also become best known for a poem called "The Rape Joke" as that poem itself predicted. It's powerful; it's in *Motherland*.) The blog HTML-Giant, unfortunately, dubbed her "The Poet

THEATER

Blood Ensemble Puts on a Ghost Story in a Barn

Barn Show Is a Haunted, Hundred-Year-Old Story, and to See It, You Need to Travel 35 Miles North of the City

BY BRENDAN KILEY

On a recent Saturday afternoon, 17 young theater artists from Blood Ensemble converged on a century-old barn outside Marysville, roughly 35 miles north of Seattle. They were there to rehearse their *Barn Show*, a five-act fantasia set between 1905 and 2014, inspired by the barn itself, the surrounding acreage, and the families who've lived on that land since it was first cleared and homesteaded in the late 1800s.

A few ensemble members had arrived earlier to help clear trails with machetes and lawn mowers, as well as do their "moments" homework—wandering around the property and finding actions or gestures, which might or might not make it into the show, to share with the rest of the group.

On the car ride up to the barn, director Emily Harvey explained that some members of the company had studied this "moment work" in a monthlong intensive with Moïse's

Kaufman's Teconic Theater Project—best known for *The Laramie Project*—a few years ago. Using this method, Blood Ensemble builds its shows on a constellation of moments, then writes the plot to connect the dots between those images. "It's a horizontal structure," Harvey said from the backseat of the car driving up Interstate 5. "Ideally, words, images, sound, design, and even the program all have the same design." But for this show, the barn itself—built of cedar boards and framed with the alder saplings that sprung up after the land was logged for the first time—is clearly the dominant element.

Blood Ensemble is used to making shows in nontheatrical spaces. Two years ago, they performed *Nevermore*, a macabre riff on the life and imagination of Edgar Allan Poe, in a small basement room on Capitol Hill with the audience sitting around its perimeter, just an arm's length from the dark—and dimly lit—action. The show had a youthful and occasionally over-the-top energy, but was genuinely frightening, saturating the claustrophobic space with sex, neurosis, and death. "We all have other theatrical projects," Harvey said. "But Blood Ensemble is for the work we feel like we have to make. And I guess a lot of us have an interest in horror."

Once Harvey and codirector Zack Hewell arrived, the company went through a brief warm-up and got to work sharing their moments. One actor walked up a mown path way to what would be the family graveyard, prostrated herself with a vaguely sorrowful expression, and put her ear to the ground, as if listening for transmissions from the dead. Another actor whistled cheerfully as he picked up a plastic watering can and tended to a desecrated sunflower stalk that was probably 10 feet tall. ("I'd like to see him dump an obscene amount of water on ▶

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BARN SHOW One of its creators says: "I guess a lot of us have an interest in horror."

◀ it," one company member said after it finished. Someone else noticed that it echoed another moment in which a character pours out a watering can full of sand: "It's like nothing grows here." A third actor recited in deep baritone, from a ditch, hidden from view, until she lifted a Nalgene water bottle as if it were a lantern, stood slowly, and drifted toward the barn like an oblivious ghost.

The innocence of youth and the dread of loss seemed to be the center of gravity around which *Barn Show* was concealing: giggling kids sneaking cigarettes in an older grove, young lovers conspiring behind a blackberry patch, and adults—including a turn-of-the-century preacher—anguished by the death and disappearances of their loved ones.

There is some regional lore for Blood Ensemble to draw on: The area is called Whiskey Ridge because it was favored by moonshiners, artifacts including Chinese porcelain and a case that once held an optical scale have been dug up nearby, and Gail Johnson (who has lived on the property all his life) says he and his wife, Terry, have a resident ghost in their old house, just a few steps from the barn. But, Gail emphasizes, the chaotic and self-immolating characters in *Barn Show* are not directly based on his family. "I don't think a play about us raising chickens and weeding the garden would be that interesting for the audiences these kids usually draw," he said. "They're just inspired by the barn's rustic-ness, I guess."

Harvey said Blood Ensemble found the Johnsons after posting an ad on Craigslist—"Crazy art kids need barn," as she described it—and the family invited the company to visit the property. The setting was gorgeous, in that haunted and gothic way peculiar to many Northwest landscapes, and the ensemble envisioned an evening-length show during which they'd bus up audiences from Seattle, feed them, and guide them around the property, showing them glimpses from a tumultuous family mythology stretching across 100 years.

Barn Show, like the land itself, has its paranormal moments. After running a few short scenes in different sites around the property—including one next to a large fallen tree featuring present-day cousins, who share a subtle sexual charge, talking about feathers growing out of their skin—Blood Ensemble

rehearsed the opening scene. It begins in the barn with a trickster character named Calvin making love to a young woman named Ada (who is destined to become a ghost) before addressing the audience. "Welcome to my haunt," he says. "All you people are curious creatures. You are so set on gaining things, acquiring possessions, and yet, what do you have to show for it? Nothing of consequence. Nothing that you build lasts. This barn will stand for over a hundred years, and you think this an accomplishment? When it stands next to trees that are so much older? For you, I suppose, maybe it is. But you should ask yourself why?"

After breaking into smaller groups to work on scenes, the company reassembled in the barn to rehearse act three, a complicated moment in which the audience walks through three parties (one in 1905, one in 1952, and one in 2014) happening simultaneously. There was some dancing, some music, a marriage proposal, a forlorn sermon, and a few climactic fights. The actors ran back and forth across the floorboards, which bent and rebounded under their footfalls.

Afterward, Gail Johnson said the barn floor was holding up well despite seeing more traffic than it has in many years. "It's all handmade, hand-split timber with granite rocks—the glacier stopped here, so there's granite all over the property," he said. "In one of their acts, they have 16 people in there, raising hell and dancing, so we have to go in there and refasten the boards from time to time. I don't think it's going to break. I guess the only reason that barn is still there after 100 years is because it has some holes and gaps in it, so it's flexible—it just moves around a lot. It's alive, you might say."

The Johnsons are in the process of selling the property and hope to move to Hawaii before long. *Barn Show* may be a last hurrah for a structure that, as Gail put it, has seen "a lot of history."

"My mother, Vera, would've loved to see all the life in the barn right now, to see those kids," he said. "She would've loved to see the show." ■

Barn Show runs July 11-Aug. 2. For details, see bloodensemble.org.

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MUSIC

THE GO-GO'S AT STARWOOD, 1979 *Holy shit, the sugary-sweet, apple-cheeked Go-Go's were punk!*

LINDA JACINTO

Girls to the Front

Belinda Carlisle and the Go-Go's Taught Me How to Be Punk

BY MEGAN SELING

I fell in love with Belinda Carlisle when I was 19 years old—I remember the moment perfectly. When I was a kid, I always liked her just fine. I knew who the Go-Go's were and I loved their song "Vacation" (because it's the best song ever written, duh). My parents kept Carlisle's solo tape *Heaven on Earth* in the car, so I happily listened to "Heaven Is a Place on Earth" and "Circle in the Sand" a bajillion times, and Carlisle looked so glamorous, lounging across the album's cover.

But aside from your average childhood adoration, Carlisle and the Go-Go's were irreplaceable pop acts to me; I also really liked New Kids on the Block, Paula Abdul, and Janet Jackson. At that age, I didn't care who was singing the songs—my only requirement was that the singer had to be a woman I wanted to kiss (*Joey Joe 4-ever*).

Then I became an angst-filled teenager and discovered punk music. I loved Bad Religion, Screeching Weasel, and Blink-182, and I didn't have room for that vapid pop shit in my life. Pop was for pretty people and kids; punk was for messy, awkward people like me. I was embarrassed by the music I liked in my younger days, and I tried extra hard to scrub it from my history. I wore a recycled gas-station jacket and a ball-chain necklace. I had an Operation Ivy sticker on my ear, I talked about getting a facial piercing as soon as I turned 18, and I started playing bass guitar thinking I would be in the next great punk band. Punk music was the only thing I wanted to listen to, and Belinda Carlisle, Paula Abdul, et al. were definitely my taste.

Even though I held on to my Go-Go's CDs

The Go-Go's wtih the Motels, Scandal, Naked Eyes

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When I watched VH1's *Behind the Music: The Go-Go's*, I sat on the floor of my parents' living room, captivated about how she started listening to punk music when she was about 16 years old—seeing the cover of Iggy Pop's *Rau Power* at the record store changed her life forever. After high school, she immersed herself in the developing LA punk scene—crashing on couches in Hollywood and frequenting the legendary underground club

the Masque to see bands like the Screamers, X, and the Weirdos. She briefly drummed in the Germs under the name Dottie Danger (she came down with mono before their first show and had to quit) and sang backup vocals with Black Randy and the Metrosquad before starting a punk band with her friend Jane Wiedlin despite the fact they didn't know what the fuck they were doing. They called themselves the Go-Go's, and their first show was at the basement of a Hollywood porn theater. Holy shit, the Go-Go's, the sugary-sweet, apple-cheeked Go-Go's, were punk! It blew my mind.

They all took pictures of their vaginas and tried to get their tour manager to guess whose was whose.

If I weren't for them, I might still be wearing those dumb shoes with the flames painted all over them and crying for attention via my button collection. God bless the Go-Go's indeed. ■

Comment on *Joey Joe 4-ever* at
THESTRANGER.COM/MUSIC

• Opening for the Notwist on Saturday night at Neumos, Anticon Records mainstay Jel looked like Jeff Spicoli's tightest bro from way back when with his lank blond hair and skateboarder-skinny build. But when he started tapping out beats on his MPC, Jel turned into a one-man Neptunes, his stark, hard-as-hell slaps recalling the production on Clipse's *Lord Willin'*. In between tracks, Jel mocked his old-as-flip phone and cracked wise about USA/Canadian border patrol, among other things. He was as funny as he was funky. The Notwist's Germanic indie rock was fine—ranging from beautifully hushed slow numbers to fiery, rambunctious songs—but singer Markus Acher's bland voice always sounds like sour milk being poured on an elegantly conceived and executed meal. Like many rock bands, the Notwist would substantially improve if they went all instrumental.

• New Order played a hit-filled set to a packed Paramount on Sunday evening, finishing with an encore of crowd-pleasing Joy Division songs. ("Love Will Tear Us Apart" was the final song, as it should be, always and forever.)

• While we're on the subject, let's clear the air. Regarding the New Order article that Charles Mudede wrote for the last issue

of this paper: Let it be known that Mr. Mudede does indeed know that the song "Leif Erik-

son" is an Interpol song, and not, as he stated, a New Order song. He was attempting a joke, but he has learned his lesson and will never joke about New Order again in an article about New Order read by fans of New Order.

• Attention hip-hop fans! Start saving your ducats for a transatlantic flight, because Andrew Lloyd Webber's musical feline monstrosity *Cats*—based on T.S. Eliot's whimsical poetry—is getting a London reboot spiced with that old boom-bap! As Lloyd Webber told the Associated Press, he was turning the character of Rum Tum Tugger into a rapping street cat because "I've come to the conclusion that... maybe Elliot was the inventor of rap."

• Our new stoney metal favorite **WEED** celebrated the Fourth of July by wilding out with homemade ginger beer on Bainbridge Island, augmenting their sound with wickedly psychedelic slide guitar.

• Seattle prog-rock/jazz guitarist Dennis Rea informs us that Wayward Music Series/Chapel Performance Space curator and Seattle avant-garde musician Steve Peters is in the process of compiling an oral history of experimental music in Seattle, with support from Jack Straw Productions. We eagerly anticipate this highly worthwhile endeavor.

• Did you know there is a *nevudias* Priest album coming out called *Redeemer of Souls?* You should go gaze upon the corresponding cardboard cutout at Every-day Music. (Dibs, though.) ■

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That Summer Feeling

West Seattle Summer Fest's Weird and Wonderful Musical Jumble

BY EMILY NOKES

From modest beginnings as a sidewalk sale 32 years ago, the West Seattle Summer Fest has grown into a full-fledged fan-friendly happening with three days of music, art, beer, food, and face painting (so essential)—all in a neighborhood that remains one of my favorites of the ones you have to cross a bridge to reach. Not too big, not too small, West Seattle Junction, as I like to call it, is like your chill friend you wish you saw more—it's got its own thing going on, but it doesn't go out of its way to be too rich, too funky, too summery, or too hip. It's just happy you're hanging out.

This year's Fest features a (mostly) local music lineup spanning sweaty rock 'n' roll to tender folk to spacey electronic to sparkly indie rock with all sorts of weird and wonderful in between, AND it's totally free. Sound fun? Let's meet everyone:

FRIDAY

Squirrel Butter: This duo, comprising Charmaine Li-Lei Slaven and Charlie Beck, performs folk, blues, Appalachian, and other old-timey music (and Li-Lei Slaven is also a talented buck dancer)!

Rat City Brass: Herb Alpert was so inspired by a mariachi band playing at a bullfight in Tijuana, Mexico, that he made Herb Alpert & the Tijuana Brass (and subsequently some of the funniest album covers you'll find in used bins); Rat City Brass are seven musicians so inspired by Tijuana Brass, they formed to bring you "mid-century pop" for your dancing pleasure.

Vaudeville Etiquette: A handsome quartet making finger-snappy, bluesy, swingy folk-country with bittersweet twang and tightly drawn harmonies.

Killer Ghost: Shaggy, surfed-out graveyard garage with spazzy reverbs in the vein of the Growlers and the Black Lips.

Magic Mirrors: Lanky rock 'n' roll with the swagger of Marc Bolan and Tom Petty wrapped in an American flag from the early 1970s.

Country Lips: A sweaty, honky-tonkin' country-music band that our own Trent Moorman once accurately described as a "merry band of shithackers," the Country Lips want *all* the spots on your dance card.

Homosexual: Two dudes (Ben Harwood, Jeff Silva) with great hair making loud-ass, VH1-inspired, hot-blooded, sensual-chauvinist rawk with sizzling riffs and a sense of humor, god damn it.

Yada Yada Blues Band: A quintet aiming to blow the dust off deep, slow-burn blues cuts from the '60s and '70s—they describe their repertoire as one that "dips in the well of Freddie King's Leon Russell days."

SATURDAY

Two Story Zorb: Northwest reggae by way of the Pacific Islands, with members hailing from Hawaii, Samoa, Guam, Vietnam, and the Philippines (and Oklahoma).

Sundae + Mr. Goosel: A 1930s-inspired duo of guitarist Jason Goosel and singer Kate Voss (whose sugar-cool voice absolutely nails it).

Fysah and the Soul Acoustic: Sultry and sparkly soul courtesy of the very talented singer/guitar maestro Fysah Sands.

Sweet Jesus: Sweet Jesus is the fictional protagonist in the New Testament—er, oops, no wait. *The band* Sweet Jesus are a folk/psych

group with modern indie-rock sensibilities.

Charms: A trio making melodic, indie-leaning, noisy pop that one might put in the "glimmering post-punk" category (pretty sure that's a category).

The Fabulous Downey Brothers: Hilarious/terrifying (hilarifying), hard-tripping, Oompa-Loompa/Weird Al/Fred Schneider-esque core freak pop with a cherry on top.

Spinning Whips: Hard-edged, slinky psychadelic soul featuring the incendiary energy of frontman Jordan West of Iceage Cobra.

Dude Rock: Rock 'n' roll mixed with handfuls of punk, pop, sadness, happiness, freaking out and then getting it back together, and emotional fun, all tied together with top-notch "my heart is on fucking fire" vocals.

Vox Mod: Galactic shaman Vox Mod is an electronic musician/producer about whom *The Stranger*'s Charles Mudesse recently wrote: "He is about the future of our city space and the future of our outer space—



Fysah



The Fabulous Downey Brothers

planets, starships, astronauts, and glittering rings of Saturn." A sentence I will not attempt to top.

The Moondoggies: Gracefully rugged vintage rock with faded-bottom riffs and masculine harmonies.

The Hello Sequence: A duo of singer/guitarist Brandon Summers and keyboardist/drummer Benjamin Weikel making tried/true bright/shiny indie for relaxing in the sun with a melty rocket pop.

SUNDAY

Carrie Akre: The stripped-down and searingly emotional solo works of golden-voiced singer/guitarist/bassadass Ms. Akre (of '90s Seattle underground bands Hammerbox and Goodness).

Stag: Energetic power pop with an all-star cast including Ben London of Alcohol Funny car, Steve Mack of That Petrol Emotion, Pete Everett of Tuffy, Rob Dent of Jackie on Acid, and Lincoln Barr of Red Jacket Mine.

The Dari Carlson Band: The sultry-vocalized Dari Carlson knows her way around an acoustic guitar and a classic country ballad, channeling a little Stevie Nicks, and Courtney Love while she's at it.

The Foghorns: The alt-folk project of Bart Cameron and friends that matches simple roots tunes with sady sweet and honest lyrics sung with an open heart and a wobbly voice (the best kind of wobbly).

Billy Dwayne and the Creepers: Ballard-based no-bullshit rolled-cuffs rockabilly. ■

**NIPPER HEARD OF 'EM**

BY MIKE NIPPER

Resident record nerd Mike Nipper "knows everything about music"—but only music relating to late-'50s R&B, '90s noise and garage, and anything Steve-Martin-on-banjo. For this column, we forced him to listen to the Smiths because he refuses to listen to the Smiths and that's fucking ridiculous.

THE SMITHS**The Queen Is Dead**

(Rough Trade/Sire)

Right, I can do this. My boss, who has been threatening to assign me a Never Heard of 'Em for, like, forever, finally got around to it. Y'all know it's usually cherub-faced Anna "newbie to all recorded music save K-pop & '90s radio hits" Minard covering this beat, but she's currently in Alaska jackalope hunting.

Okay, my assignment: the Smiths' *The Queen Is Dead* album. Fucking FUCK!! This album was lovingly chosen from me after a recent office discussion in which I revealed I'd never, EVER listened to any Smiths song all the way through. Seriously, I made it through the '80s, '90s, aughties, and almost HALF our current decade without listening to a single entire Smiths track. Everyone was shocked. I understand that to some folks, the Smiths ARE "the Kinks" of alternative rock, but their very English made-in-the-'80s droopiness was never my thing. C'mon, guys, I



never had an asymmetrical! Maybe it's 'cause in 1986 I was already too old to connect, but it's more likely that since I was a hardcore kid, there was ZERO appeal. I wanted raw, fast, loud, AND revolution to soundtrack my life; anything that sounded like it could be on the radio had no place in my tape deck! And the Smiths had a helluva radio-hopeful sound: proper pop-song phrasing, Johnny Marr's overly flanged/echo-saturated guitar, and Moz's "AHHH"-filled voice. Goddamn, he still sounds like Kermit the Frog trying to bellow torch songs in the shower—NOPE ON A RHOE!

I've now listened to the album beginning to end THREE times. The first/title track, "The Queen Is Dead," is a HUGE pop song that I'd imagine opened their live shows—the intro playing into the feedback, the drums then BOOM, lights come up and Mozz and co. strike proper dramatic ROCK poses or whatever. Next is "Frankly, Mr. Shankly." Uh... reggae? The Smiths work in a reggae riff? Fucking WEIRD! The next track, "I Know It's Over," wasn't over fast enough. "Never Had No One" Ever is okay. The guitar effects are still distracting, but the progression and dynamics! CAN TOLERATE. Sheesh, the rest of the album, except for "Bigmouth Strikes Again," faded indistinguishably into some kinda piercing static, aka '80s college rock. BLECH!

Look like the Smiths still ain't my thing, and visiting this record didn't convert me. Hearing it only reminded me how in high school I was surrounded by cloistered, awkward, upper/middle-class brainiacs, rural skaters, Scotchgard™-huffing goths, closeted queer kids, and too much air conditioning.

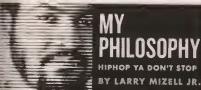
I'ma give this album a "makes my skin crawl" out of 10. ■

younger than me still fuck with—is coming to the Crocodile on Thursday, July 10, solo solo and with his crew eMC, which also includes turn-of-the-millennium hopes-of-the-underground Lyricist Lounge stalwarts Punchline and Wordsworth. This show's high point, besides some good rapping, has to be when Ace pulls out the classic *Sittin' on Chrome* hitter "Born to Roll," whose video you video you should watch right now.

That same night, wild boy Avatar Darke performs at Neumos, celebrating the release of his long-awaited *Soviet Goonion*, a real return to form of the smacked-out snark-faced hard-splitting Av we know so well, maybe even his best music to date.

So yeah, he's still the most consistent. I really do hate the chart-topping onslaught of terrible white rappers we're currently enduring, but never get Av confused with any of that—fuck the bullshit ("I buck the fulshit" as he says) and hyperbole, his shit can stand up to anydys'. Like I been saying, he's really ready for that national move. If and when that happens, it'll be something to see. The all-ages lineup that night also includes a bunch of other guys with impressive recent releases: my guy UGLYFRANK from ILLIGHTYOU (the *Bobby Hill* EP), Key Nyata (*Cosmic Dad*), and Mackmed (*Aquarian God Form*), plus your host Nacho Picasso.

On Friday, July 11, go take in a rap show at the Rendezvous (or Barboza Jr. as they seem to be now), where local Hella Maze is headlining. A contemporary of members of the Physics, Champagne, Champagne, and Macklemore, Maze has been on the scene on the low for years now with a DIY Mac Dre vibe. End transmission. ■

HIPHOP YA DON'T STOP
BY LARRY MIZELL JR.**SOVIETS & SCHLAGER**

If I recall correctly, my first show as a 21-year-old was at Neumos—well, it was at Mo's to be exact—Jurassic 5, Dilated Peoples, and the Beat Junkies. Great show, and I only saw one other person wearing the same Black Star shirt I was wearing. Damn near 15 years later—yikes!—this very same lineup is coming to the Showbox at the Market on Wednesday, July 9. It's also presented by KUBE, which is pretty funny considering how much airplay they've given those artists (*Sunday Night Sound Session* being the well-known exception, of course). And yes, this show is also 21+... I mean, how many 15-year-olds are trying to see JS who aren't related to them? (Which reminds me, big ups to Snub-nose Frankenstein from the ATL collective Two-9, whose dad is actually J.B.'s Akil.)

The all-ages program for those heads would be up the road in Belltown—as Ryan Caraveo plays the Crocodile's Back Bar the same night. Slightly bratty but not egomously so, Caraveo puts words together in a fashion that sounds confident and cool—it's cut "Schager," for a song titled after a frat-ass liquor, is pretty fun. (Don't start touring with Mike Stud or Chris Webby, though. Go the other way if at all possible. Think Mac Miller, just without the opiate addiction. Or don't listen to what I say.)

Masta Ace — the only rapper who was actually on "The Symphony" that people

would be up the road in Belltown—as Ryan Caraveo plays the Crocodile's Back Bar the same night. Slightly bratty but not egomously so, Caraveo puts words together in a fashion that sounds confident and cool—it's cut "Schager," for a song titled after a frat-ass liquor, is pretty fun. (Don't start touring with Mike Stud or Chris Webby, though. Go the other way if at all possible. Think Mac Miller, just without the opiate addiction. Or don't listen to what I say.)

Masta Ace — the only rapper who was

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SOUND CHECK

INTERVIEWS
BY TRENT MOORMAN

GLITTERBANG ARE SAFE AS KITTENS, RELAX, WOULD YOU?

Glitterbang's neon-green electropop scatters roses on the dance floor. Songs off their album *Occasionally, Love Is War* are emotive, sexed, disco-teched, and dreaming. Joey Veneziani and Nick Boedigheimer have become Seattle's preeminent '80s druid-cloaked preachers of dance. Their

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of girl's underpants. We're safe as kittens." Hall and Glitterbang effectively portray a similar character of the unabashed underdog who'll soon prevail. Let us also revel in Long Duk Dong's response of "Oto-mobility?" as Samantha's father, Howard, asks him, "Dong, Where is my automobile?"

For this interview, I met with Glitterbang in a viewing room at the Adult Superstore underneath Déjà Vu Showgirls across from Pike Place Market. I put in a *Popeye the Sailor* cartoon DVD, and we mostly whispered. It was dark and smelly and kind of eucalyptus. (Veneziani has a friend who's a janitor there, and he hooked us up.) A well-groomed man in a suit browsed the dildo section upstairs.

What is Glitterbang's go-to aphrodisiac? JV: A packed club with a good sound system.

What foods have you used during times of lovemaking? JV: A worm from a tequila bottle, and Twizzlers.

NB: So I was waiting in line for a slice of pizza and noticed two really hot girls in front of me. They ordered an entire pizza. One of the girls turned around and said, "We like to share!" Obviously, I went home with them. When we got naked, I was stoked and started getting naked, too, and then the other girl said, "No, this is our thing. We call it dinner and a show." I was like, cool.

Why the title *Occasionally, Love Is War*? Tell me about it. JV: Or at least one thing. NB: It just fell out of me. Most of the songs are about lovely ladies I've been involved with. That one is about all of us [laughs]. I equate it with war because people are fucking crazy when they're in love, and breaking up, and will sometimes do anything to keep things from changing. In my opinion, love is the most powerful of all drugs. When the supply is dry, it's a pretty gnarly comedown.

When love becomes war, how can people make it love again? NB:

If love becomes war, it may never be love again. If there's any hope for it to return to love, you have to stay open to the idea and really care about that other person.

[*Popeye* has eaten a can of spinach. He's fighting Bluto. It has to sound so dirty from the outside.]

"In 'Excuse Us for Pirate Rocking,' what do you mean by the bell of the submarine?" NB: It's a clitoral reference.

"In 'Constable,' who is Jimmy? Who is the Constable? Like a church guy? What's he policing?" NB: Jimmy is this dude that was talking shit about me to a girl I had just started seeing. Jimmy and I had never spoken, and he was like, "Nicki is an asshole, Nicki is a coke-whore, Nicki is a terrible human being." All false [laughs]. I was super pissed, so I wrote "Constable."

How do the words happen lyrically for you? NY: LYRICS are coaxed out with tons of weed. I will humma numma numma some melodies, then try to catch some words here and there. When I have something that sounds somewhat intelligent, I branch off of that.



GLITTERBANG Neon druids of dance

background? NB: It was recorded with a Neumann TLM 103 mic through the Neve 8048 board at London Bridge Studios. I recorded two tracks of it and mixed them as a stereo pair with one take on each side. That demonic sound is actually a resample of a guitar line that I'd recorded. It was originally a melodic guitar line with lots of bends that sounded a bit like something you'd hear on a Mazzy Star record. Joey sampled it, sliced it up, crushed it with some overdrive and bit reduction, and recorded it back onto the track, playing the samples with a MIDI controller.

How do you make your beats and sounds? How do you capture a moment? How do Glitterbang harvest the magic when the magic hits? How do you know it's right? JV: We know it's right when we both agree on it. If a take or a sound isn't doing it for one of us, then we must seek out. Capturing the moment is all about being ready to hit record without interrupting your creative flow. The technology needs to be invisible—nothing kills the vibe more than waiting for a computer to restart or fiddling with cables and connections. If you go into a studio with a really good engineer, it's a primary function of him or her to make the logistical details of the recording process seamless to the artist. When you're doing the majority of the recording yourself, such as we are, it's all about being prepared. Have a comfortable working setup where everything is plug and play. Also, it's really helpful to have the record enable functions of your Daw mapped to your controller to quickly enable recording. Tinkering with a mouse or keyboard during a creative storm is a total buzzkill.

There is no set process or assembly-line style structure for making tracks. They are all created with different concoctions of analog drum machines, hardware synths, and gear. A Nord Lead 2, Roland JP-8000, Kaoss pads, RE-201 Space Echo, Sansamp, other weird pads, etc. Software synths/samplers/myriad plug-ins like Native Instruments Battery and other stuff. Pnumagnetic plug, Ableton, and MAX for live stuff, and the magical eight-bit plug-in!

Do you like the band Yaz? JV: Total! Their dance tracks are anthems that hold up. "Only You" is so ahead of its time. The programming and orchestration was like a template for other '80s artists to use when crafting a synth-pop ballad. And Alison Moyet's voice is just ridiculous. The power and control. She's like the Rob Halford of dance music.

Glitterbang have unique style prowess. Please talk about the amalgamation of your look. JV: It's an amalgamation of witches, druids, military uniforms, vintage couture, hiphop/b-boy flare, metal/punk stylings, Jean jackets, and leather jackets are a staple. It really pulls itself together—we are constantly thriving and absorbing inspiration everywhere we go, and all of our interests merge and manifest themselves in our looks. You might see us in some cloaks that are embedded with lights or video screens we can control and manipulate with the music.

NB: Glitterbang are serving techno wizardry.

What's coming up for you all? JV: We've got some new material coming very soon, but we had a slight setback due to a hard-drive crash—back up your shit, kids! We're looking to release an EP later this summer and a collection of covers and remixes later this year. Other than that, just playing shows and takin' it to the streets as much as possible. ■

WED/JULY 9 • 7:30PM
AMERICAN STANDARD TIME PRESENTS

frank fairfield w/ hallstrom

THU/JULY 10 • 8PM
kobo town w/ uw steel band featuring shannon dulley

FRI/JULY 11 • 8PM
the paperboys w/ jess jarris & the rhapsody project

SAT/JULY 12 • 8PM
freddy pink

MON/JULY 14 & TUE/JULY 15 • 8PM
the fixx: by request

WED/JULY 16 • 7:30PM
henry kapono

next: 7/17 susan ruth robinson • 7/18 roy rogers & the delta rhythm kings • 7/19 sinatra at the sands • 7/21 the polyphonic spree w/ sarah laffey • 7/22 nostra mint seymali • 7/23 dervish • 7/24 the buckaroos • 7/27 matt wertz • 7/30 & 31 full band acoustic show • 8/1 st paul de vence • 8/2 jess moore & friends birthday show! • 8/3 cody beebe & the crooks

musicquarium lounge

NEVER A COVER

• 7/9 brain injury benefit show! w/ more of anything • 7/10 zimbabwe dance night w/ yaamba band wavvahimba and mwaye mwaye • 7/11 tanzanian day art opening w/ steve schneider / supernoves / swindler • 7/12 money jungle • 7/13 & 7/14 crossrythm sessions • 7/15 singer-songwriter showcase featuring: march to may, david pos and the posse owl • 7/16 sarah christine williams

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UP & COMING

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For the full music calendar, see page S3 or visit thestranger.com/music.
For ticket-on-sale announcements, follow twitter.com/seashows.

Wednesday 7/9

Ryan Caraveo

(Crocodile) See *My Philosophy*, page 45.

Ceremony, Dreamdecay, Mysterious Skin

(Black Lodge See Underage, page 58.)

Jurassic 5, Dilated Peoples

(Showbox at the Market) There was a moment when it seemed that LA's massively talented Jurassic 5 (rappers Chali 2na, Akil, Zakkir, Marc 7, and turntablists DJ Mu-Na and Cut Chemist) might save innovative hip-hop from underground banishment. This happened around the turn of the millennium, which was a difficult time for real hip-hop. Crews that banked on skills without ever getting signed or being dropped by major labels. In this challenging climate, Jurassic 5 seemed to do the impossible: be innovative and popular at the same time. The crew was signed to a major label, adored by music critics, and between 2000 and 2002 released two albums that sold pretty well. Eventually, however, reality caught up with the crew and pulled them down to the place where producers and rappers with talent are exiled to this day. CHARLES MUD-EVE ALSO SEE *My Philosophy*, page 45.

The Dutches and the Duke, La Sang Song

(Chop Suey) Whoa! The Dutches and the Duke are kinda sorta maybe playing shows again? (The duo—that's Kimberly Morrison and Jesse Lortz—played their

last show at the Tractor in 2010.) Or maybe it's just this show, but whatever the case: YAY, reight that campfire punk! Their heart-squeezing, acoustic duol folk is captivating, like watching swirls of warm, slow smoke rise from a stick of incense, but also charming—the sweetness and sand and lyrical honesty spoon perfectly with the boygirl harmonies and catchy melodies. This show is at Chop Suey's Dragon Lounge (the smaller room in the front of the venue)—a perfectly intimate space for us to go ahead and cop some mental feels. **EMILY NOKES**

Thursday 7/10

Pleasurekraft

(Q Nightclub) See *Data Breaker*, page 57.

Masta Ace, eMC

(Crocodile) See *My Philosophy*, page 45.

Avatar Darko, Key Nyata, UGLYTRAFIX

(Neumos) Those who follow Seattle's rap scene must at some point reckon with the Moor Gang. This foul-tempered, potty-mouthed crew represent the yearning Moorish-yin: proudly ignorant yet whiny, with a dash of the exotic. They spit shit-tal and beat-lit Gothic cathedrals: huge and dangerous and vaguely terrifying. Avatar Darko, along with Nacho Pisco, represents the Moor Gang aesthetic at its most distilled and visceral. This kid isn't shy about calling your girlfriend a ho, bragging about his Kalashnikov rifle (Darko's Russian-born), or showing off his gnarly grill in videos. And herein



Glitterbang
Thursday 7/10 at Chop Suey

lies the rub. Can we respect the dude's hustle and flow while also condemning his casual misogyny and id-stroking persona? Can we ask for greater lyrical depth from a guy who is clearly capable of it, yet remains content to rap about girls sucking him off like vampires? These are some questions to grapple with; for now, sip lemon, make a bear, and rock to this 'cause it bangs. **KYLE FLECK** See also *My Philosophy*, page 45.

Hisato Fest: Glitterbang, Skelator, Blood Hot Beast, Wild Arms

(Chop Suey) It's no surprise that many members of the Chop Suey staff are also talented musicians. The late-night service industry gals go hard in hand with on-off-august tour schedules. Much like Pagliacci's Pizza, which has hosted similar events, Chop Suey proudly presents Hisato Fest, an

eclectic array of everything from funk group Irukandji Physics of Fusion to power metallers Skelator, all featuring at least one member who works at Chop in some capacity. This also happens to be the venue's general manager Hisato Kawamimai's birthday party, so you know it's going to be one hell of a rager. It's also free. **KEVIN DIERS** See also *Sound Check*, page 47.

Friday 7/11

MOTOR XIV: Airport, Mood Organ, Magisterial

(Lo-Fi) See *Data Breaker*, page 57.

Hella Maze

(Rendezvous) See *My Philosophy*, page 45.

BENBOW ROOM

- THURSDAY JULY 10 8:00, \$5
COMEDY NIGHT AT THE BENBOW
HOSTED BY SHAUN ARISTEAD
W/DEREK SHEEN, SCOTT LOSSE AND AARON KIRBY
- FRIDAY JULY 11 9:00, \$5
TUFF SHET
SUBSTRATUM
P-E-O-P-L-E
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ANO SPECIAL GUESTS
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- MONDAY JULY 14 8:00, FREE
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HOSTED BY CHRISTOPHER MYCHAL
COME BE THE STAR YOU KNOW YOU ARE
- TUESDAY JULY 15 8:30, FREE
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HOSTED BY BESSIE JAMES
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- WEDNESDAY JULY 16 8:00, FREE
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CRUTCHES, DEAD WEIGHT
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FEAT. AL ANDERSON
- TWO STORY ZORI
21+ ONLY - 8:00 PM

- FRI JULY 25TH @ EL CORAZON
ANDREW JACKSON JIHAD
HARD GIRLS, DOGBRETHI
ALL AGES [BAR W/ ID]: 7:00 PM

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PARACHUTE
W/ GUESTS
ALL AGES [BAR W/ ID]
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COLUMBIA CITY THEATER

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- FRIDAY, JULY 18
RORY JAMES
MIKE SEMPERIT - ANIMAL EYES

- SUNDAY JULY 20
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(RECORD RELEASE)

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7/21 BEN WATT
7/24 TRICK CANDLES
7/26 BELLY PRODUCTIONS
7/28 EDWARD SPINE
7/31 CALIGULA
8/1 CREME DE LA CREME
8/7 HAND IN THE ATTIC
8/13 TIME FOR THREE
8/16 VERSATILE & ETIQUETTE
8/22 EURODANCEPARTYUSA
8/23 OPEN EAGLE MIKE
8/29 BLACK LODGE BURLESQUE

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AXXAS/ABRAXAS, UNIVERSE PEOPLE
\$10 - \$15

- FRIDAY 7/11 SPACE CRETINS GUNN, LAVACADO
\$8 - \$10

- SATURDAY 7/12 SEAFOOD FEST AFTER PARTY
DUDLEY MAN LOVE
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- SUNDAY 7/13 SEAFOOD FEST AFTER PARTY
CASEY RUFF, MAYORS OF
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- MONDAY 7/14 SUNDOG DAVID KOSH, VERDANT MILE
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- TUESDAY 7/15 ELEPHANT GAZEBOS
H.O.B. ROAD SHOW, MONGREL JEWS
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West Seattle Summer Fest:
The Helio Sequence, Vox Mod, Dode
York, Country Lips, the Moondogies
(California Stage) Because we live in the wet, green
darkness for so much of the year, Seattle goes a
little crazy every summer. Our collective sun-wor-
shiping and irresponsible impulse to spend every
possible second outdoors lead us to create as many
street fairs, block parties, and outdoor festivals as
we can. This 32-year-old street festival, held in the
West Seattle Junction, is like a wild baby Bumber-
shoot—a kinder, gentler Capitol Hill Block Party for
people over 25. There's live music, shopping, a kids'
play area, and, of course, an adult play area, aka
a beer garden. **KELLY O' SEASIDE**, page 44.

Peter Matthew Bauer, Japanese Guy
(Barboza) Many critics loved Seattle New York indie-
rock band the Walkmen, but not this one. Sonically
speaking, they struck me as one of the blandest
acts of the '00s. I saw them perform once in Orange
County, and it felt like being politely force-fed may-
onnaise on white Wonder Bread sandwiches. Peter
Matthew Bauer played bass for the Walkmen, so he
shares some of the blame for their offenses. But his
debut solo album, *Liberation!*, while not a bastion
of innovation by any means, contains more flavor per
song than his old unit's albums ever did. *Liberation!*
revolves around Bauer's upbringing in a Hindu yoga
cult and explores the nature of belief and its reper-
cussions. Overall, it sounds like a hybrid of Brian
Jonestown Massacre's vaguely Eastern-leaning psych-
odelica and Tom Petty's soulful-cold rock—which is
more interesting than the Walkmen. **DAVE SEGAL**

Saturday 7/12

Light in the Attic Summer Spectacular
(LITA Warehouse) See Stranger Suggests, page 35.

Claude Young
(Kremwerk) See Data Breaker, page 57.

**Chrome Windows, Male/
Female, Giancarlo Caterino**
(Cairo) See Underage, page 58.

HIGHLINE

Friday July 11

Ladies Choice 10th Anniversary presents:
ADAMESTFEST!

White Jazz, spacegoth, Competing, Scatina
8:30, 7pm

Saturday July 12

Mother's Day 10th Anniversary presents:
BLACK PUSSY

Mother's Day, Olympia Mantor,
Great Falls, Mercy Sounds
\$10, 8pm

Sunday July 13

UN

Wayfarer, Dreadnought, A God or an
Other, A Province of Thay
\$10, 9pm

Monday July 14

FUCK YEAH BINGO!
FREE, 7pm

Tuesday July 15

Summit Block Party benefit!
SUN THIEVES

Retrospecter, Franklin and
Bash, The Band
8:30, 9pm

Wednesday July 16

THE DIRTY NIL \$10 Adv, \$9pm
Friday July 18

UZALA

Old Iron, Dead to a Dying
World, Mother Crone
\$10 Adv, 9pm

Saturday July 19

THE BLOODYTES
Superhero \$10, 8pm

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The Helio Sequence
Friday 7/11 at West Seattle Summer Fest,
California Stage



Blanket, Slashed Tires, Nervous Operator, Black Metal Alaska

(Gallery 1412) Vancouver's Nervous Operator make
itchy, staticky, hissing ambient noisescapes that
the growing experimental underground loves. Emily
Nokes' solo project, Blanket, is a bit of a
weird freak flag of many textures and emotions—
tropical synth meltdowns, manic funk, tangled
bass, and bareboned pop honesty—but since this
is a noise show, expect something a little different.
Montreal's Blankets make slightly cinematic, sin-
ister drone tracks; Black Metal Alaska's sounds are
stark, bleak, and mysterious; and Geological Creep

are the aural equivalent to a time-lapse video of
insects consuming a dead squirrel in a beautiful
meadow. **EMILY NOKES**

A Sunny Day in Glasgow, Oh! Pears

(Cork) It's been a long time since we last
referred to you as one of the leftmost, most bilious
minds stateside, to which humans have access. Philadelphia group A Sunny Day in Glasgow frequently
have achieved such soaring peaks during their
eight-year existence: "So Bloody, So Tight" from
their *Nirvana Rainbows* EP is a nice place to start
exploring. Beyond that, 2009's *Ashes Grammar* is
one of the better specimens of flowery shoegaze

from the last decade, a worthy competitor
with Lush and Sea of Thunder's best works. AS-
DIG's new album, *Sea When Absent*, sounds more
earthbound and blatantly accessible than previous
releases. Sadly, it feels as if much of the magic and
edge has dissipated from a Sunny Day in Glasgow's
music. **DAVE SEGAL**

The Fresh & Onlys, the Shilohs, Wayfinders

(Chop Suey) San Francisco's Fresh & Onlys have
been long tied to the garage-rock revival, but singer-guitarist Tim Cohen (also the mastermind behind
Magic Trick) writes songs in such a light-handed,
airy way that it manages to stay high-energy while
still leaving space to breathe. The Fresh & Onlys
have managed to release a record annually since
2008, and while their music tends toward the hard-
edged garage vein, Tim shreds actually appeals to
more originality and subtlety than typical modern
garage bands. They're joined by the Shilohs, a Vancouver modern-day classic-rock outfit,
seemingly raised on a steady diet of Big Star and Replacements records; they driftily blend that
familiar aesthetic with brand-new grooves. Finally,
the four local dudes of the Wayfinders will be jam-
ming on some dirty yet glamorous pop psychedelia.
BREE MCKENNA

Lecherous Gaze, Wounded Big Eyes

(Black Lodge) There's a cover of a Lecherous Gaze
7-inch that features a line drawing of a man being
punched in the face. And that simple, overused
metaphor is an apt way to describe the band's
straightforward, raging punk. There's nothing
subtle about the group of Oakland loners who
switch between the sexiest and most brutal
ways to rock the leftmost, most bilious
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7/14 Monday | Weekly Jam

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7/16 Wednesday | Bluegrass | Americana

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The Original Wallers, The Police, MC

7/18 Friday | R&B Show Band

Ball & Soul 2nd Bop Invasion & Purple Flame

8/3 Front Country 8/7 Sambada 8/8 Pig On

The Wing 8/15 Fly High 8/9 High Calling 8/10

Milk Drive 8/17 8/18 Zoot Suit 8/19 Zooty 8/20 Zooty 8/21 Dead Wives Call 8/22

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\$8 - 9PM

Fri Jul 11 ART INSPIRED ROCK
INTO THE COLD
STRONG SUIT, JEN AYERS
\$8 - 9:30PM

Sat Jul 12 - COUNTRY & WESTERN SHOW
BRENT AMAKER AND THE RODEO
FIRE AND THE LAW, NIGHT TRAIN
\$10 - 9:30PM

Sun Jul 13 FOLK/INDIE FROM NASHVILLE
LAUREN SHERA
THE LOCAL, THE SISTERS, THE NATIVE SIBLING
\$10 - 8:30PM

UP & COMING

* 7/10 MOTET * 7/10 THEORETICS, RADIO RAHEEM, FURNITURE GIRLS *
7/20 WHISPER SHIVERS * 7/21 SCARLET PARKER * 7/23 QSA W/ MARTIN ATKINS, THE BAD THINGS, GIGANTIC, THE REVEREND HORTON HEAVY HANDBALL BAND * 7/31 DELTA MAE * 8/1 THE SADIES * 8/2 HOT BODIES IN MOTION *
8/3 ROBBIE FULKS * 8/5 DIARRHEA PLANET * 8/6 MISS TESS AND THE TALKBACKS *
8/7 KELLY GRAVES * 8/8 WHITE MORGAN AND THE 70'S * 8/9 JOSH ABOFF BAND * 8/15 BOBBY DODGER * 8/16 BOBBY BARE JR * 8/26 STRAND OF OAKS
8/28 THE BLAKES * 10/12 SHONEN KNIFE * 10/16 CASH OUT * 11/19 J MACBETH

COMING UP THIS WEEK AT Q NIGHTCLUB

Q NIGHTCLUB UPCOMING EVENTS

STUDIO 44
THURSDAYS

PLEASUREKRAFT + HARVARD BASS	07/10/14
AUTOGRAF	07/17/14
ANTHONY ATTALLA	07/24/14
JESSIE ANDREWS	07/31/14
BREACH + VANILLA ACE	08/07/14

DRAMA FRIDAYS

FOURCOLORZACK	07/11/14
EVIL ONE	07/18/14
DJ SCENE	08/01/14
TRAYZE	08/08/14
FOURCOLORZACK	08/22/14

KINGDOM SATURDAYS

THE FIREBALL 3	07/19/14
OPULENT TEMPLE	07/26/14
GRANDTHEFT	08/02/14

PLEASUREKRAFT
WITH HARVARD BASS + SEAN MAJORS 07 / 10 / 14

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Sunday 7/13**Hardcoretet**

(Seattle) When jazz fusion's done well, it's some of the most enjoyable, high-wire-act music going—ever, at this late date. Seattle foursome Hardcoretet (see what they did there?) navigate fusion's serpentine, often-funky grooves and fluid melodies with the fervor and virtuosity of the Headhunters and Return to Forever. Saxophonist Art Brown, drummer Tarik Abuzeid, bassist Tim Carey, and keyboardist Aaron Otheine are mainstays of Seattle's jazz scene for good reason: They can play with incredible dexterity and emotion in composed and improvised settings. And their covers of Herbie Hancock's "Sly" and "Actual Proof" slay. **DAVE SEGAL**

Monday 7/14**Wolves in the Throne Room, Nommo Ogo, Heiss**

(Crocodile) For about a decade, Olympia's Wolves in the Throne Room have been steadily churning out a particularly potent strain of black metal that makes equal room for atmospheric richness and growling, distortion-laced rave-ups. However, "Celeste Miror," the first single from their new album, *Celeste*, portends a different and equally rewarding direction for the band. It comes off as a 4AD-goth-indebted organ and synth dirge, heavy as hell without needing to scream it in your face, only dropping in grainy slabs of those familiar fuzz-bomb guitars near the end of its nearly 15-minute runtime. Will WITTR go down soft? Not in the slightest; they've realized the power of tension and release like never before, crafting a dystopian epic in the process. **KYLE FLECK**

An Evening with the Fixx

(Triple Door) Never mind "an evening with the Fixx." Thanks to MTV, I spent my entire adolescence with the Fixx, whose slender stylings and angular pop—both gathered under the border-free banner of "New Wave"—were beamed into my brain on an hourly basis. Rewatching this video for "One Thing Leads to Another" 30 years later, I recall every shot. (Microscope mystery! Tunnel of light! Kiss-

WORK FOR BEER!

(really freakin' awesome beer)

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ing pinches! Scary distorted neck shadow!) What surprised me was the durability of the song, with Cy Curnin's aggressive vocal melody earning "One Thing" its own place in pop music history. Tonight, the reunited Fixx spend their evening with an audience at the Triple Door. **DAVID SCHMADER**

Tuesday 7/15**The Abigails**

(Tractor Tavern) See Stranger Suggests, page 35.

Extra Classic

(Barboza) Named for a classic Gregory Isaacs record, San Francisco's Extra Classic show an almost too-reverent love for the reggae sounds of yore, using all-analog equipment and filling their songs with twinkling, dub-injected soundscapes. Composed of members of Cartelone for the formerly Alameda-based Arpavasy, Extra Classic is sort of "What If?" "Bittersweet" indie-gaze band" by crafting Technicolor tunes that touch on '50s jukebox pop and modern psych, while also playfully mimicking the golden '70s productions of Lee Perry and the like. Though I have an innate bias against white people making reggae (same as with people with dreadlocks; does that make me racist?), there's always the chance they get it right. In Extra Classic's case, I give 'em a pass. **KYLE FLECK**

Mecca Normal, Clearinghouse, #titls (Hollow Earth Radio) Now in their 30th year together, Vancouver, BC, duo Mecca Normal are a minimal two-piece whose music is as much performance art as it is anything else. At this point, MN could perhaps be considered "classic" indie rock—it is that thing yet? Oh, they also have a new album, *Empathy for the Evil*, due out in September. I'm excited to see what local group Clearinghouse, one of their favorite bands, will bring to a night of NOISE. Like LOTS of noisy noise! They're a confrontational, like, old-fashioned rock-and-roll kinda confrontation, but what else would you expect from a group that includes an a-ha! Eps? Also on the bill are titls. I searched teh internet for sound clips and band info, but only found pictures of birds. **MIKE NIPPER** See also Underage, page 58.

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**WED
7/9
LIVE**

2 BIT SALOON Rational Anthems
BY EL GACHO Ben Flack, 8 pm

* CROSBY STEF The Dutches and the Duke, La Sang Song
CROCBOT Ryan Carcano, The Scarecrow, 8 pm

DARRELL & STEVEN Damm's Open Mic, Guests, free

* CORLEONE Massquestra, 8 pm, \$10/\$12

EIGENLIEB 1987 Ernest Hemmengay, 8 pm

HIGHWAY #9 Andy T - Nick 10-11, Losen, Cat, Sleep Capsule, \$7

MEDIEVAL Live Music & Medieval Games

NECTAR Traxx, Trigger Happy, Thrust Funk

NERDOS The Anters, \$18/\$20

NOVAKO'S Legacy Band, Chances Acces

OKRA Live Indie Music

PARRAGON Two Buck Chuck PIZZA & PASTA Live Rolling Stones, 8 pm

THE ROYAL ROOM Jeffery Broussard & The Circle Cowboys

THE STRANGER The Uninspired Hour

SHIP CANAL GRILL The Canteloupe Jazz Jam, 8 pm

* SHREVEPORT AT THE SECRET Jurasik, 5, Dated Peoples

SKYLANE CAFE & CLUB Open Mc, Guests, 8 pm

* TINY NINJA CAFE Open Blues Jam, The Groovemaster, free

* TRIPLE DOOR Frank Fairfield, Hallstrom, 7:30 pm

JAZZ AQWELL & GABURO Ben Rock, 7:30 pm, \$28.50

BBQBOSS Tentangle, Nav, Nov, Go Percepo

BLUE MOON TAVERN CROSBY #74 Heatwave Fest,

Sleater, Blood Head, Wild Arms, Guests

COLUMBIA CITY THEATER The Memphis, Share Lake, The Beets Boys, 8 pm, \$8

CROCODILE Metta Arca, Guests

DISTRICT LOUNGE Cease & Desist, 8 pm, \$10

EL CORAZON Kodaka, Thunder of Wrath, Sandie Queen, 7:30 pm, \$8/\$10, Ryan Flaherty, Blackluminescence, 7:30 pm, \$8

GORBY LOUNGE Fader, DJ Cherylene, DJ Christy, 10 pm

GROUNDSIDE UDI Andy J, YOUTDRINKT Saluteance

Wednesday: Guests, \$5 before 10:30pm/\$10 after

HAVANA SoulShit: Peter Evans, David Jenkins, 8 pm, \$10

HIGH DIVE Melinda, \$8

HIGHWAY #8 Jerome King & the Southlanders

JAZZ ALLEY Sara Garek, DJ Shaw, 8 pm, free

MOC BAR Electric Relaxation, Guests
NEIGHBOURS Pub, Guests

CLASSICAL NORDSTROM RECITAL HALL, BENAROYA HALL Seattle Chamber Music Society, 8 pm

THURS
7/10
LIVE AQWELL & GABURO Ben Rock, 7:30 pm

BBQBOSS Tentangle, Nav, Nov, Go Percepo

BLUE MOON TAVERN CROSBY #74 Heatwave Fest,

Sleater, Blood Head, Wild Arms, Guests

COLUMBIA CITY THEATER The Memphis, Share Lake, The Beets Boys, 8 pm, \$8

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HIGH DIVE Melinda, \$8

HIGHWAY #8 Jerome King & the Southlanders

JAZZ ALLEY Sara Garek, DJ Shaw, 8 pm, free

BARTENDER OF THE WEEK



GUINNESS WORLD RECORD HOLDER FOR LONGEST CARETAKER

Meet Clarise Grzenkowicz. At 95 years old, she's pouring me a \$2 draft beer at the tavern she owns, the Maplewood in Alpena, Michigan. Clarise has been pouring beer for—get this—74 FRICKIN' YEARS at this exact spot. The Maplewood first belonged to her parents, and it's been open for more than 90 years. It was even running during Prohibition, when it was a dance hall. Clarise took over the place in 1940 and continues to work there to this very day. She invited me to come sing karaoke on Wednesday. I tried to tip her five bucks for my \$2 beer. She refused and said she hasn't accepted a tip, EVER, in her years behind the bar. I asked her what the best part of bartending was, and she shrugged, smiled, and said, "Well, I like people, and I think people like me." KELLY O

* = Recommended All Ages

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TUE TANGO

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8:30PM SHOW, 21 AND OVER
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JOSH ABBOTT BAND
ADAM GRODNER & MARY O'DOOLE

SATURDAY ADES & TRACTOR TAVERN

WADE BOWEN & SEAN McCONNELL
WEDNESDAY AUGUST 20
TRACTOR TAVERN

5213 BALLARD AVE NW
SEATTLE WA
8:00PM SHOW
21 AND OVER
TICKETS AT TICKETMASTER
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RECKLESS KELLY
MICKY AND THE MOTORCARS
& CODY CANADA AND THE DEPARTED

WEDNESDAY AUGUST 13 NEUMO'S
924 EAST PINE ST - SEATTLE, WA
8:00PM SHOW, 21 AND OVER
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OLD CROW MEDICINE SHOW
FRIDAY SEPT 26
PARAMOUNT THEATRE

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Jacob, Preheat, Free, Guest

DJs, 10 pm, free

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the Hurdy Gurdy, 7 pm, free

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7/1 1

2 BITE WHALE City

Guitar, Jon Tag, Angie-Jade

The Car Weecks

AQUA BY EL GACUCHO Ben

Fleck, 6 pm, \$15

+ 21+ BANDZEE Peter Maffay

TOMMY'S TAYVERN Reg

Pepi, Guests, 7 pm, \$10/\$12

BLUE MOON TAVERN Vapor

Tattoo, 7 pm, free

LAKE RACER Chad Cook,

Kevin Spollen, Elmo's Kafe

CHIN HARBOR Orquestra

Solutions, 9:30 pm, \$15

+ 21+ CLOTHES SHEET

Illicit, London, Guests, 9 pm, \$15

+ 21+ WEST SEATTLE

SUMMER FEST The Hello

Sociedad, Vox Mod, Docu

TOMMY'S TAYVERN Reg

Pepi, Guests, 7 pm, \$10

EL COBRA'S Flame Fest;

Hidden History, Friends like

Enemies, Truth Under Attack,

On Fire, Guests, 4:30 pm,

\$10/\$12

HIGH DRIVE The Western Red

Penguins, Ships, Swords at

Tattoo

Amore, Palisade Ave, \$8

BROOKLINE White Jazz,

Spacecat, Guests

HIGHWAY '90 Brian Lee & the

Orbiters

+ 21+ HOLLOW EARTH RADIO

TODD COTTER, Clark, Gollum,

Gold, Clark, \$5-\$7

JAZZ ALLEY Sam Gazeak,

12:30 pm

LAKE RACER Claude Young,

High & Tight

LO-FI MOTOR X-TV Guests

NETUMOS Nitro Wave, Voyager

PARAGON Levi Salt, free

RE-ED COUNTRY Guests

REEDERSville Hello Mama,

The Ragged Fawn, Adam

Wilson-Tomase

THE ROYAL ROOM D'Vonny

Love, 7 pm, free

HELMONSTER Funky Viper

DJs, 10 pm, free

SKYLINE CAFE & CLUB

DJs, 7 pm, free, The

NIGHTCLUB Guests, 7 pm, \$15

MERCURY Illumination,

Major Tom

NECTAR The Prince and

Michael Experience, DJ Dave

Paul, 8 pm, \$15

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Dance Party, DJ Richard

Dahon

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On Fire, Guests, 4:30 pm,

\$10/\$12

HIGH DRIVE The Western Red

Penguins, Ships, Swords at

Tattoo

THE HOMOSEXUAL AGENDA

BY ADRIAN RYAN



WEDNESDAY 7/9

A POSH READING ROOM

A new drag cabaret event! Two freaktastic dragazines called James Majesty and Freckles Riverside put their wiggy heads together and conjured up the **READ-ing Rainbow**, a night of draggy sorcery featuring basically the entire House of Majesty. You do totally understand that there are, like, you know, old-fashioned drag houses around? Like the LadyDudes and the Paradiscos and the Champagnes and the LaGardes and, yes, the Majesties? Fact! "It's a saucy, circus-freak drag show," the creators would like you to understand, and best of all, perhaps? Underagers are most welcome, indeed, although there is a full bar for of-age lashes, as well. I constantly lament the scarcity of underage events in this here town, so this is one a **welcome breath of fresh, underaged air**. Pro 'mo tip: Since it's relatively early, the underages folks intend to sashay up to Neighbours afterward for their underage night as well. And the of-agers (as twerel?) Well, they are probably going to R Place for Robbie Turner's Play Ground. As one does. The **READ-ing Rainbow** is happening every second Wednesday of every single month! Can, 7 pm, \$10, 16+.

SATURDAY 7/12

DECADANCE WITH DISCO VINNIE
DJ Disco Vinnie, whom you shall indeed recognize from things like *Mimosas with Mama* and such, has decided that everyone just misses the good old days at the **Timberline** waaaay too much (the wound that never heals—ouch, ouch, ouch!), and THEREFORE! He has decided to use his magical musical powers to re-create the Timberline vibe with honest-to-'80s (and '70s!) disco in a genuine old-skewl afternoo... **tea dance!** But stay away from the



Raisbeck Performance Hall, where the Timeline used to live—the event happens at the Cuff. Plus a barbecue on the patio! The Cuff, 5-10 pm, free, 21+.

SUNDAY 7/13

MAMA TITS' THREE-WAY MASHUP. **THE WICKED WIZ OF OZ**
And speaking of *Mimosas with Mama*, their show, *The Wicked Wiz of Oz*, is in its final moments on earth, and if you don't see it soon, you are doomed, doomed, doomed! (Dorothy!) So surrender, there are a mere three more mimosa-filled mornings remaining. In the grand tradition of Mama's other shows (she changes it up every few months, you know), she mashes up *The Wizard of Oz* with *The Wiz*, and of course, adds a great big green dollop of *Wicked*. It's three adaptations in one! Starring, of course, the towering pen of drag queen herself, Mama Tits, who deserves even more attention lately for facing down those horrible protesters at the Pride Parade this year with her gay counterprotest, a "wall of love." Plus she calls her production company Skyscraper Productions, which just cracks my ass up. *Unicorn*, 1 pm, \$19.95, 21+.

SAT

7/12

LIVE

BASIC ROOM Green

Fridays, Guests

BANDOZA Just Get Paid;

\$100 prof., \$5 after 11:30 pm

CENTURY BALLROOM

Century Tango DJ Anton, 9 pm, \$10

CINNAMON

Cinnamon Afterhours, 2 am

CITY TOPIC-CARV Dancin'

DJ Harmonic, DJ Steven, 7 pm, \$5

FOUNDATIONAL Reserves

Fridays, Guests

FUEL DJ Headache, Guests

EVANIA Rotating DJ

DJ One, Soul One, Carlotta, Nelly, 8 pm, \$10

FUNKY

FUNKY DJ Headache, Guests

GATE 101 Rotating DJ

DJ One, Soul One, Carlotta, Nelly, 8 pm, \$10

GIGANTIC

Gigantic DJ Headache, Guests

GOAT

Goat DJ Headache, Guests

GRASSHOPPER

Grasshopper DJ Headache, Guests

HARDWELL

Hardwell DJ Headache, Guests

HORN

Horn DJ Headache, Guests

JAZZ ALLEY

Sam Gazeak, 9:30 pm, \$10

JAZZ CAFE

Jazz Cafe, Guests

JAZZ CLUB

Jazz Club DJ Headache, Guests

JAZZ CAFE

Jazz Cafe, Guests

JAZZ CAFE

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Perfect Body**
Sun. July 13

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THE FLAGRANT FEW

FRIDAY, JULY 11 @ RENDEZVOUS

**Mimosas
with Mama**

**Sunday,
July 13**

Unicorn - Narwhal

MONDAY, JULY 14
THE CORSON BUILDING
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THE CROCODILE

7/10 THURSDAY		The Crocodile & Portable Shrine Present: AMEN BONES (SACRED BONES) © THE SUNSET TAVERN Axxa/Abraxas (Captured Tracks), Universe People 21+
7/10 THURSDAY		The Crocodile & ReignCity Present: MASTA ACE & EMC Xperience, AfroK, Fleeta Partee, VintageDOPE, DJ Iceman 21+
7/12 SATURDAY		Zorb Radio & The Crocodile Present: SATAN'S PILGRIMS The Tom Price Desert Classic, The Dirty Sidewalks All Ages
7/14 MONDAY		KEXP's Seek and Destroy & The Crocodile Present: WOLVES IN THE THRONE ROOM Nommo Ogo, Heiress All Ages
7/15 TUESDAY		STG Presents: MAGIC MAN The Night Terrors of 1927, Prides All Ages
7/17 THURSDAY		The Crocodile & DaBoob Music Presents: LADi6 All Ages

FEATURED

	Sun 10/5 MERCHANDISE	Sat 10/11 THE KING KHAN & THE BBQ SHOW	Wed 10/15 THE GROWLERS © CHOP SUEY
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UP & COMING: EVERY MONDAY & TUESDAY 12:00 NOON KARAOKE 7/17 A SUNNY DAY IN GLASGOW 7/18 ROGER COVINE & THE PEACEMAKERS 7/19 MITZ 7/20 THE FOREIGN EXCHANGE 7/20 JOHN HOPKINS 7/20 THE QUITE OMES 7/25 FLATER 7/26 BOYSTYLISH 7/28 RAIN CITY ROCK CAMP 7/29 JAY BRAHMAN 7/30 MIKE STU 7/30 THE DOWNTYS OF THE SUNSET 7/31 THE SOUL REBELS 8/4 NEW GATES 8/5 BALLOON © NESTOR LOIS 8/7 RAIN CITY ROCK CAMP 8/7 CLAP YOUR HANDS SAY YEAH 8/8 DRONE © THE SUNSET

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X-9 IN THE ATC
STAGE Light in the Attic;
Summer Spectacular; Guests, 3 pm, free

NECTAR The Nectar, 10th & Pine, 9 pm

WEDNESDAY Mezado, Guests

PARAGON Soberit, free

THE ROYAL ROOM FUFusion

THURSDAY Fetus Koots

DEEP CAVEL Chella, Kelley Johnson, 8 pm

SKYLER'S CAFE & CLUB

David Johnson, NinjaCat, Shelly, 8:30 pm, \$7, Tip Jar

SLIM'S LAST CHANCE 9th Anniversary Ball: West End of the Blue Collar, Dead Man, Discos, Cowboys, Guests, noon, \$15

SPACE SHIP City, Eric Weston, 8 pm

INTERMISSION Fetus Koots

Marion Quince

TOM'S TAVERN The Pop Cycle, The Laundry People, The Laundry Room

★ TRACTOR TAVERN Bentle, The Roden, Fox, and the Law, HighTails, 7:30 pm

TRIPLE JEWEL Money Jungle

Terri Stoen, 7:30 pm, \$15

★ WEST SEATTLE

SUMMER FEAST: The Hello Project, Von Moltke

Yoki, Chaka, The

Mondragons, Guests; free

VITO'S RESTAURANT

Loungue Ruby Bishop, 6 pm

DJ

ADMIRAL BROWNE

Candyland DJ Cotton

Sebastian, DJ Dumb

Don, Free

HALLOEWS DJ Wieren

HALMAR Rotating DJ Night

Guests, 9:30 pm

BALLET ROOM Tasty

Saturday: DJ Marcy, DJ

Honda

BARBOSA Inferno: Guests, 10:30 pm free before 11:30 pm/\$ after

CONTOUR Europe Night;

Milka Gish, GI

CORNU LOUNGE Guest DJs

CUFF Session: DJ Almond Brown

FOUNDATION Progressive

Saturdays: Guests

HAVANA ROTATING DJ:

DV One, Soul One, Curie,

Nontalja B, Sean Cee, \$5

HELL'S KITCHEN Club Kenny Mac, Gene Ball,

Mike Chizetberg, Brian

Everett, George Gel, Mike

"MP3s Forever": Nipper, \$5

\$10, \$15 after

ICE CUBE Eric Weston, 8 pm

INTERMISSION

Fetus Koots

Marion Quince

JET The Jet: Powerline, DJ

Randy Schlegel

OKHANA House: DJ

Bean One

O NIGHTCLUB Kingdom

Saturday: Guests, \$10

THERAPY LOUNGE Dance

Guests: Clean, Guests

TRINITY Trinity Saturdays:

DV, VSCP, Rose Over Run,

Guests, \$15/free before 10 pm

THE WORDS Hippop/R&B, Funk/Soul/Disco: Guest DJs

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○ ICICLE CREEK CENTER

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○ OZMA Guests

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Festival of Music: Guests

DATA BREAKER

BY DAVE SEGAL

THURSDAY 7/10

PLEASUREKRAFT'S FUN, OFF-CENTER HOUSE

With remaking credits involving the likes of house-music royalty like Green Velvet and Booka Shade, Stockholm/Washington, DC, duo Pleasurekraft have vaulted into a lofty stratum of dance-music culture in the span of only a few years. Their own production possess a slap-happy-go-lucky, quirky funkiness that recalls some of the fantastic roster of Germany's Perlon label. Expect a lot of ridiculously loose-limbed moves on the floor at 9 tonight. With Studio A/4 Super Seans Majors and Harvard Bass, O'Nightclub, 10 pm, \$10, 21+.

FRIDAY 7/11

MOTOR'S DISCO INFERNO

MOTOR continues its epic chug with a few recurring Northwestern characters who are making some of the most interesting, unslick dance music coming out of this green region. Airport (Jayson Kochan) and Mood Organ (Timm Mason) play bass and guitar, respectively, for Seattle space-rockers Middle, Vel, but also keep busy with their dark-disco project TJ Max and solo endeavors. Generally speaking, Airport's ramrodding, interstellar disco is slightly more hedonistic and club-ready than Mood Organ's more abstract and angular approach to dance-floor subversion. But that could change at any time. Former Seattle/current Portland producer GOODWIN possesses an uncanny knack for creating house music that skewers toward the highbrow texturally while still keeping your ass moving sexually. New to me are Mastier (Portland synthies), whose few tracks I've heard portend exciting and loopy dislocations of Italo-disco

SUN 7/13

LIVE

SUMMER PATIO ACTION

SUNSHINE, FREE, Von Moltke

Dude, York, County Lips, The

Mondragons, Guests, free

VITO'S RESTAURANT & LOUNGE Baby Belly, 5 pm, The Ron Wheeler Trio, 9:30 pm

AQUA BY EL GACHO Ben Fleck, 6 pm

CONFIDENTIAL Guest/GHON/Corrientes

2014: Guests

CAFE RACER The Racer Sessions, Free

CROSS SET Dakhalas, Round Bay, Banzai Surf, Bottlesnake Koffins

CONOR BYRNE Open Mic: Guests, 8 pm

CONTOUR Broken Grooves: Guests, 8 pm

CONTOUR LOUNGE Sale: DJ Nick

HIGH DIVE Eric Tollemon Band, Hobbs the Band, 8 pm, \$10

HIGHLINE WAYLAND: Drednoughts, A God or an Other

HILL ALLEY Sam Gazeek, 10 pm

HIDEOUT DJ Night: Guests

HOMELESS Broken Grooves: Guests

ICE TEA T-Bone/T-Dance: Up Above, Fliegster, free

ICE CREAM Viva All Night Long, 9:30 pm

INTERMISSION Home: Guests

IR-E BAR Flammable: DJ Wesley Horne, 9 pm

ISLE NEEDLE Sunset City, Emily Weston, 8:30 pm

JUNKIE SUNSET CASE Ruff and the Mayors of Ballard, Bell Detective Agency

KELLS Liam Gallagher

LITTLE RED HEN Open Mic: Acoustic Jam with Bodacious Big Boys, 4 pm

LO-LOW Drop Shallow, Guests, \$5

NECTAR Shylock, Indulging Edger, Guests, \$5/\$6

NEW SPOTS Viva All Night Long, 9:30 pm

NEVERMIND Rebecca de la Torre

NO NEEDLE Sunset City, Emily Weston, 8:30 pm

OPEN NEEDLE Casey Ruff and the Mayors of Ballard, Bell Detective Agency

OPEN SPOT Little Red Hen, Guests

TRACTOR TAVERN Lauren Shers, The Local Stranger, \$10

UNDERDOOR Dark Divas, 7 pm

WEST SEATTLE

MON 7/14

LIVE

2 NEW SALOON Escavation,

Claude Young

WED 7/09 Happy Hour All Night!
FRI 7/11 SHENANIGANS!
SAT 7/12 GLIGORIS!
SUN 7/13 4PM WORLD'S TINIEST TEPPAN
TUE 7/15 I HATE KARAOKE

THU 7/10	MARSHALADE	5:00PM - 9:00PM
HIGH DIVE PRESENTS: INDIE ROCK		
FRI 7/11	SWORDS FOR ARROWS	SHIPS (FIRST PERFORMANCE AS A 3-PIECE)
HIGH DIVE PRESENTS: WESTERN RED PENGUINS		
SAT 7/12	NICHOLAS RUSSELL BAND	HIGH DIVE PRESENTS: ROCK/ROCK
LEMMON		
SUN 7/13	THE WEATHER MACHINE 8:30-10PM	HIGH DIVE PRESENTS: ROCK/ROCK
MICHAEL CARLOS BAND		
TUE 7/15	THE EAGLES T-Bone/T-Dance	HIGH DIVE PRESENTS: ROCK/ROCK
GRACE LOVE & THE WATERS,		
SCOTT SMITH		
WEDNESDAY NIGHT DANCE PARTY		
FREE/7PM		
THURSDAY NIGHT DANCE PARTY		
FREE/7PM		
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THURS, JULY 10TH - SAT, JULY 12TH

ANDREW SLEIGHTER

Andrew has performed at Bumbershoot, the Bridgetown Comedy Festival and even at Laugh Your Asheville-off. He has written for the "Sports Show with Norm Macdonald" on Comedy Central and can be seen on the new season of "Last Comic Standing."

SUN, JULY 13TH

THE WRITERS OF TOSH.O

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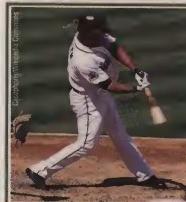
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ROCK ET EL CAUCHO Jerry Frank

* BLUE MOON TEAVERN
Andy Coo 8pm, 10 pm, free

CARPE DIEM
Erica Morris, 6pm, \$20

CONOR BYRNE Bluegrass

Jam: Guests, free

* CROCODILE Waves

Lisa & Jim, 8pm, \$10
Oggi, Heresi, \$15

DARRELL'S TAVERN County

Down Home, 8pm, \$10

* EL CORAZON Salsa

Abel, Monica de Mello Now,

Elysium, Guests, 6pm, \$15-\$18

ESTATE Latin Gallagher

MAC'S TRIANGLE Pub Jazz

and Blues Night: Guests, free

MICHAEL MACURRIES Open Mic: Hosted by Tom Rooney, free

NEUMOS Andy Grammer

NEW ORLEANS The New

Oreana Quartet, 6:30 pm

HEARTBREAKER Monday Night

Open Mic: 10 pm

SUNSET VENUE Sundown,

David Kos, Verdiant Mills, \$8

* TRIPLE DOOR

Musicalquarium: Free Funk Union

JAZZ

TULSA's Dave Marriott Big Band, 7:30 pm, \$5

DI

BALTIK ROOM Mista'

DI, DJ Electro

BAREFOOT Tuesday

Mixed DJ Showdown,

100prod!, Sean Cen,

Blueeyedouyd, free

BRANDY'S Bar Rock

and Roll Chess Night: DJ

Planckster, 8 pm, free

BARBERS Mario Mondays: DJ

Italy Satta, 8 pm, free

THE KIDKUTT Industry

Standard: Guests, free

MOE Bar Mixed Mondays:

DJ Swervewon, 100prod!,

OPEN MIC: free

NEUMOS Wye Oak

OUTWEST Wine and Jazz

Night: Guests, free

* OWL'S THRISTLE Jazz Improv

Night: Guests

* HEARNOVATION DJ

Dominic, Matt Tolok

SLIM'S LAST CHANCE Toby

Brady, 7 pm

THE NEUTRATONES Kyle Morris

and The Standard, 8pm

Road Show, Mongrel Jive,

\$8

TRACTOR Tavern Natural

Child, Abigail, \$6

* TRIPLE DOOR Open Mic: 8 pm

CONTOUR Turn It Up: Open

Sean Cen, Blueeyedouyd, free

ORKEANS DJ Heidek

RE-BAR Collide O-Scope:

Guests, 6 pm

CJ CLASSICAL

NORDSTRÖM RECITAL Hall

REBATOVA HALL Seattle Chamber Music Society

8 pm

TUES

7/15

LIVE

ADMIRAL BENSON Open

Mac Gowan, 8pm

ROCK ET EL CAUCHO Ben

Fleck, 8 pm

* BARBORA Etta Classics,

8 pm

BASTILLE CAFE BAR The

Djingomatics, 8 pm, free

CAFE RACER Jacobs Posse

CRASH OUT Countdown

Amalgamation, same-sex

Dictator

CROCODILE Magic Man,

The Night Terrors of 1927,

Printemps

HIGH DIVE Joydolls, Grace

Loves, 8pm, free

HOLLOW EARTH Sun Tildees,

Retrospective Guests

BLOW EARTH

MADICA-Mercury

Chimerahouse, 8:30 pm

JAZZ ALERT Pacific Mambo

Orchestra, 7:30 pm, \$26.50

KELLY Linn Gallagher

MAC'S TAVERNE PUB

Open Mic: free

NEUMOS Wye Oak

OUTWEST Wine and Jazz

Night: Guests, free

* OWL'S THRISTLE Jazz Improv

Night: Guests

* REARVIEW DJ

Dominic, Matt Tolok

SLIM'S LAST CHANCE Toby

Brady, 7 pm

THE NEUTRATONES Kyle Morris

and The Standard, 8pm

Road Show, Mongrel Jive,

\$8

TRACTOR Tavern Natural

Child, Abigail, \$6

* TRIPLE DOOR Open Mic: Linda Lee, 8 pm

CONTOUR Turn It Up: Open

Evening With the Fox, 8 pm, \$30

POSTER OF THE WEEK



This poster by Matt Harvey has been on the streets for a while now, and I love it more each time I see it. Its simplicity draws you in and makes you ask the questions that any great poster should: What is happening here? And why? See what Matt's work at mharvey.net. AARON HUFFMAN

Wye Oak
w/Pattern is Movement
Tuesday July 15, Neumos

Doors: 2:30 AM
Minimum: \$2
Cover: \$5
The Fox: Plat \$10
Dark Matter: Bond
Hoot and Howl
DJ: \$5
LO-JIT Stop Shopping: -
Introducing: \$5
Meat Market: Black Menu, Major Ton, \$5
Majestic: \$5
Oriental: \$5
Ozma DJ Marc Sene
Wild Rose Taco Tuesday: Guest DJ

UNDERAGE

BY BRITTНИ FULLER

WEDNESDAY 7/9

CREMONY'S TOTALLY WIRED

HARDCORE

Rohnert Park punk act Ceremony are, of course, not the first band to ever drastically change styles during their career. Originally uprooting from hardcore's unforaging arural garden, the longstanding Bay Area hardcore outfit recently cross-pollinated with totally weird British post-punk. Although now less manic, the band's newer/artier stuff is still thoroughly moshable. You should probably also be completely nerd-eying on their Urinals cover ("I'm a Bug"—check it on YouTube). This show is also sonically blessed with premier local freaks Dream-decay, who have kept heavy/weird music fans hanging in suspension for their brutal wall-of-power-gaze since last year's NWV/WV. Also on: Mysterious Skin, a new Seattle band who keep appearing on cool bills, despite having no internet presence—sometimes you just gotta take the leap of faith. Black Lodge, 9 pm.

SATURDAY 7/12

CHROME WINDOWS' SPACIOUS

TECHNO GRIME

Olympia's Chrome Windows (aka multi-media artist Jean Nagai) produces vast, alien-scapes ranging from gritty minimalism to confrontational industrial noise. These otherworldly electronic transmissions will likely scare off brotastic, neon-wearing EDM die-hards, but that's probably for the best. With Seattle freak-wavers Male/Female and Giancarlo Cateriano's experimental beats. Cairo, 8 pm, \$7.

Mecca Normal

TUESDAY 7/15

MINIMAL "INDIE ROCK" VETERANS

MECCA NORMAL

Formed in 1984, Vancouver, BC, rhythm-section-less two-piece Mecca Normal have no shortage of weird left. Having been lumped into the "indie rock" non-genre over the years, the duo have previously released on cred-building labels such as K, Matador, and Kill Rock Stars. With the upcoming release of their 13th album, *Empathy for the Evil* (out on M'lady's Records September 16), it's clear that time hasn't dulled their ability to make internally intimate oddball rock. The new album's guitar- and organ-driven single "Wasn't Said" offers an introspective introduction to their lyrically focused and poignant rock realness. Their set should be a charmingly unhinged, rare treat. With *Clearinghouse*, an abrasive noise-rock/no-wave quartet I know nothing about (waves conflict-of-interest flag till arm falls off), and #tits, a pummeling, lady-fueled duo featuring members of Unfair Parents and WaMu. *Hollow Earth Radio*, 8 pm.



FILM



HALF OF A YELLOW SUN In which African cinema blows up big.

Film Review Revue

African Hollywood, Internet Iconography, and an EDMbarrassment

Half of a Yellow Sun
dir. Biri Bandele
Sunshine Cinemas

Half of a Yellow Sun, a movie based on a best-selling novel of the same name by the Nigerian author Chimamanda Ngozi Adichie, just might be the first African romance/historical drama that fully complements Hollywood production values. This is not to say it is a bad movie, or that it might have been more authentic if it were much closer in story form and direction to Nollywood (Nigeria's indigenous film industry). No, Sue is a solid work of popular art all around and deserves a place with high-end pictures like Bill August's *The House of the Spirits* or, more recently, Deepa Mehta's *Midnight's Children*.

Set during the brutal Biafran War (1967-1970) and centered on a love affair between two black Nigerian intellectuals, Obi and

(Chiwetel Ejiofor) and Olanna (Thandie Newton), *Sun* is a film primarily made to answer once and for all the question that the 19th century, and particularly the German philosopher Hegel (who is mentioned in the film), once wondered: Do black Africans live inside or outside of history? Do they have a sense of time, or are they doomed to an eternal present? In short, can black Africans progress from a primitive state to a modern one?

Sun not only answers yes and more but also never ignores the entertainment needs of the masses. The film has a great story that never once loses momentum, art direction that's sumptuous, a period wardrobe that's convincing, extras who do not look like extras, special effects (explosions and so on) that look real, seamless editing, gorgeous cinematography, and actors with legit Hollywood star power. So yes, black Africans can have passionate romances, be caught up in a nation's history, and

make a film that Hollywood can proudly call one of its own. CHARLES MUDEDE

The Internet's Own Boy

dir. Brian Knappenberger
Northwest Film Forum

In 2013, Aaron Swartz, a young computer genius, committed suicide because President Obama failed to keep the promises that brought him to power. This is not a stretch. And Swartz is just some of the blood on the hands of our country's first black president. Obama promised us change, but instead the policies of his predecessors remained unchanged. One of those policies, with the view of catching imaginary terrorists, basically gave US prosecutors and the FBI an enormous amount of power over the internet. Swartz

is radically at odds with capitalism. He paid with his life for that vision. The documentary is focused and engaging. You will leave this film with the sick feeling that you live in a very sick country. CHARLES MUDEDE



Under the Electric Sky
dir. Jane Lipsitz and Dan Cutforth
Pacific Place

Every generation has its embarrassing rite of passage. Today's well-off youth who go gaga for "EDM" have Electric Daisy Carnival, a massive, spectacular festival at which 345,000 people congregate to dance and (allegedly) drug their asses off to mediocre electronic dance music. To personalize the experience (and up the happiness), the directors of the 3-D film *Under the Electric Sky*, Jane Lipsitz and Dan Cutforth, focus on the motivations of a handful of individuals who attended last year's EDC in Las Vegas. Among them is an outcast teen girl dying to meet her heroes Above & Beyond, an old-school raver couple who get married at EDC, a troupe of twentysomething bros mourning a dead friend, and a wheelchair-bound man. We get an idea of the labor-intensive effort needed to throw a marathon party like EDC and hear sound bites from the artists and CEO Pasquale Rotella, who declares, "The fans are the headliners." More accurately, the extravagant sets and pyrotechnics are the stars; the best cuts on the soundtrack are '90s hits by Josh Wink and Joey Beltram, not anything by EDC's marquee names.

With its ceaseless platitudes about EDC being a utopian escape from everyday life, *Electric Sky* comes off as a propaganda film to recruit youthful fun-seekers into its cult. Leni Riefenstahl would be impressed. The crowd at my screening loved it; several people chanted "EDC!" afterward. But any music-fest do that doesn't address the deplorable Porta-Potty situation isn't doing its job. DAVE SEGAL

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CZECH THAT FILM FESTIVAL
The Czech Republic
Mon July 14 | Recent Releases

**THE UNKNOWN KNOWN
UNDER THE SKIN**

The Magnificent Ambersons
Tue July 15 | Recent Releases
The LIFE AQUATIC
Wed July 16 | Recent Releases

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JULY 19TH

The Life Aquatic

Free Red Spacecraft Beanie Nite-by evo

JULY 25TH

Rushmore

Extra Curricular Activity Nite

JULY 26TH

Wet Hot American

Summer | 21+

Benefitting Three Dollar Bill Cinema

AUGUST 2ND

Dazed and Confused | 21+

Benefitting Chill Foundation &

All Together Skatepark

AUGUST 9TH

Mamma Mia

Sing-a-Long Nite

AUGUST 15TH

Office Space | 21+

Benefitting Multiple System Atrophy Coalition

AUGUST 16TH

Ghostbusters

Stay Puft Photo Booth Nite

AUGUST 23RD

The Big Lebowski | 21+

The Dude Fest Movie Party

AUGUST 30TH

Jurassic Park

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FILM SHORTS

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LIMITED RUN

* ADVENTURELAND

The first surprising thing about *Adventureland* is that it's not nearly as witty as all the. The idea of a bummer like horn-happy teenager Ben Stiller in a creepy amusement park in the 1980s seems tailor-made for an Apatosaurus-style comedy. But the second surprising thing about *Adventureland* is that, even though it's the kind of movie that could easily end up making James (Jesse Eisenberg, cute and earnest) trying to lose his virginity, it turns out to be a genuinely moving, bittersweet film about characters who actually seem like real people instead of caricatures. The film's tenders more toward dry observations about rubes who can't stop playing chessy, obviously rigged sideshows ("It's not always okay, we can never be lazier"), and moments for which the film's Farnsworth精神 is coming down the pipe this summer. What we get instead is just about perfect for spring: a light romance about young love between two confused kids about to meet their ultimate fate. —PAUL (CONSTANT) KING's *Hardware's* headed back deck, Sun July 13 at dusk.

CZECH FILM FESTIVAL

Selected films from contemporary Czech cinema, including *The Don Jans*, *Like Never Before*, and *Lousy Bastards*. SIFF Film Center, Fri-Sun. For complete schedule and showtimes, see sfifilmcenter.org.

* THE DANCE OF REALITY

It's probably safe to describe in only a few words as beautiful, strange, sad, and possibly horrific. Alejandro Jodorowsky's carnival-esque memoir about his family and childhood, set in his hometown of Tocopilla, Chile, really is. Throughout *The Dance of Reality*, the art of facing and admitting the truth that there is nothing but a constant cycle of "suffering and pleasure" are examined with an inspired optimism—a brand of hopefulness that maybe could only belong to a self-described "pecho-shaman" like the 85-year-old Jodorowsky. —KELLY O'D GRUEN IN LONDON, Sun 2:30 pm, Sat 9 pm.

DEAR GOVERNOR CUOMO

A short documentary about the public resistance to fracking in New York State. Free screening! Meaningful Moves at the Keystone Church, Fri July 11 at 7 pm.



Razing the Bar

INFORMATION IS POWER

"Inspiring"

JON LEVINE: THE HOLLYWOOD REPORTER

"Spellbinding"

GEOFF BERKEMAN: VARIETY

"Fascinating"

LOGAN HILL: ROLLING STONE

"Gripping"

ANDREW O'Hearn: SALON

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NORTHWEST FILM

DAWN OF THE PLANET OF THE APES
Opening July 10th

Opening July 10th

they hate his guts. The film is hilariously funny, dryly tender and impeccably designed. (SEAN NELSON) Fremont Outdoor Cinema. Sat July 12 at dusk. Free Screening.

VENUS IN FLIR

Roman Polanski makes a move of David Ives's play about a man who has to repeat his speech at a political rally more than twice in *Fors in the First Floor* and it's better than it sounds. Actually, there's plenty to lead the performance by Emmanuelle Seigner, who comes off shooing until you realize what's up. (Also helping: co-lead actor Mathieu Amalric, who bears a compelling resemblance to a young Polanski.) But Polanski is terrible taste in source material. Like the 2011 adaptation of Yasmina Reza's *God of the Living*, he wants to make a point about the limits of art's power and purpose from placing the audience in the same physical space as the performers, leaving them to focus on what motif calls their attention. Polanski's camera adds nothing but overemphasis and vanity; it's an exceptionally well-wrought exercise in futility. (DAVID SCHADLER) *Venice*: Fri, 4/15, 7:15, 9:30 pm, Sat-Sun, 2/15, 4/15, 7:15, 9:30 pm, Mon-Tues, 4/15, 7:15, 9:30 pm.

basically an unimaginative rehash of the first *Jump Street* movie. Police officers Schmidt (Jonah Hill) and Jenko (Channing Tatum) are assigned to a college to bust up a designer drug ring. But don't get me wrong: This is a funny movie. There's plenty of physical comedy, dick jokes, and situational gags, and there's a final montage that's so gonzo, so alive with tiny jokes, that I'm probably going to watch the movie again just to see all the stuff I missed because I was too busy laughing the first time.

(PAUL CONSTANT)

* CHEF

Jon Favreau plays *Chef*, a once-promising chef who's settled into a dead-end job at a high-end LA restaurant. When a chef (Chris O'Dowd) arrives to break him out of his rut, *Chef* quickly becomes "needy" and uninterested. *Chef* promptly has a public breakdown that goes viral and renders him unhireable in the fancy food world. Eventually, though, *Chef* finds himself cooking Cuban food at a friendly neighborhood taqueria. *Chef* is a funny movie in touch with both the pleasures of home cooking and the comedy and camaraderie of high-volume restaurant cooking. The kitchen cookout becomes a metaphor for the protagonist's baritone voice. Austin, begins in New Orleans. But for all its foodie bona fides, *Chef* is markedly unfunny. *Chef* is an awkward grudge, competent only in the kitchen—you know, the place where most cooks are men. And while a philosophical look at Culinary School may be one legitimate cloying, it's offset by some legitimately insightful observations about how anxiety and unhappiness can sneak up on a person, and early poisoning relationships.

what it's like for me to come to work every day! (P.S. This looks funny.)

Working the Engels (NBC, debuts Thurs July 11, 9:30 pm): If you miss Arrested

Development, then here is its junior varsity counterpart for you to possibly enjoy. A sensible lady lawyer enlists her family of no-nothing kooks to help her save her dead father's law firm. *SCTV*'s Andrea Martin is the "Lucille Bluth" in this wobbly scenario, but is an absolute pro at this type of comedy... which means, since it's only 30 minutes long, you might have time for that.

■ *Mataford* (El Rey, debuts Tues July 15, 9pm): El Rey is the new grindhouse-themed network from cult director Robert Rodriguez (check elreynetwork.com for availability in your area), and if you hate "subtlety" then you'll probably love it. Their newest offering is *Mataford*, about a sexy, venomous pro soccer star playing for the LA Riot—who also happens to be a secret agent working undercover for the CIA! He has a lot of sex, he gets in a lot of fights, and his name is "Tony Bravo" (no, I'm not joking). "Subtlety": Nobody got time for that!

* **The Strain** (FX, debuts Sun July 13, 10 pm): If there's only one show you have time for this week, make it this one! Director Guillermo del Toro (*Pan's Labyrinth, Hellboy*) is the freaky mind behind this reimagined vampire shocker, in which the CDC discovers a planeload of mysteriously dead passengers...and what else? OH. Just a **deadly strain of ancient evil** that starts turning humanity into vampiric drones, who may or may not enlist worms to burrow into our eyes, and... GAAAAAAHHHHH! AIN'T NOBODY GOT TIME FOR THAT!!

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SAVAGE LOVE

Over and Domme BY DAN SAVAGE

I am a straight female who was a dominatrix for a while—and out of all the jobs I've had, I loved it the most. Working as a secretary—one with a master's in writing—wasn't that hard to beat, I guess. But professional dommes aren't immune to workplace romances, and I fell in love with a client. Long story short, we are still together after a year and a half, after I closed my practice and sold (most of) my toys because he didn't want to be with a woman who was still practicing this kind of physical intimacy with others. Fair enough. But now he has grown longer. His jealousy flares when I tell him that I went to lunch with a male friend that I'd played with before, and again when he found an old picture on my computer of me blowing my ex (snapping sucks when someone's not mature enough to handle what they find). But the latest and most bitter pill is that he no longer wants me to write anything about my experiences—not because it might cause professional fallout if people knew about him dating a former pro domme (notwithstanding the fact that he was a client once), but because he doesn't want me to think about the experiences I've had. Fuck, Dan, I love this guy, but "retiring" has been so hard and so scary. I hardly miss the positive community and the impact (ho) I had on other women—for whatever reason, to pay a professional to share this creative, spiritual, cross-infused intimacy with them, if only for a few hours every month or so. It seemed like I needed to give up to have a marriage and family, which, as I get into the latter half of my 30s, seems like better getting on if I want this to happen. DTMFA, I know, but why has it been so hard to do this time?

Despairing Over My Man's Expectations

"DOMME's letter struck a chord with me, because I was once in a relationship with a guy who did very similar things," said Mistress Matisse, a professional dominatrix, writer, and sex-worker-rights activist. "He knew exactly what I wanted when we started the relationship—but just like DOMME's guy, he said it was fine. But once I emotionally invested, that all changed. He tried to control me by making me feel insecure, like I was a failure, and my only chance for a relationship was him, who else would be willing to be with an (ick) sex worker? As dumb as it sounds now, I think part of what blinded me to what he was doing was the fact that I was a dominatrix! Surely a dominant woman could not be in an abusive relationship, right? Wrong. Leaving him was the best thing I ever did."

And that's exactly what Matisse thinks you need to do: DTMME, DOMME. But Matisse isn't telling you anything you don't already know. So why is it so hard?

"It's so hard" because she's in a relationship with an abusive, controlling man who's been systematically tearing down her confidence and her sense of self "a year and a half," said Matisse. "I'm not a bad person; I do things that are positive and meaningful to me. She gets angry when she sees her friends, and now he's trying to tell her what she's allowed to think? This flaming hypocrite isn't just chipping away at her self-esteem, he's going after it with a jackhammer!"

Matisse doesn't want you giving your boyfriend a second chance, DOMME, and neither do I. His controlling, slut-shaming behavior is simply unforgivable. "DOMME's boyfriend is leveraging all the power of a sex-negative world to make her think she's got to give up all of who she is, her past and her future—even her own mind—to be in this relationship. Leave him. She shouldn't agree to talk it over, or try to understand his feelings, or work out a compromise."

He might pretend to make some bargain with her, like telling her that if he married him, or had a child with him, then he would possibly feel okay about her writing about her own life. Don't fall for this," said Matisse. "Her thinking about writing about, or even being a dominatrix is not the problem. *He is the problem.* If DOMME sticks around, she'll just be giving her boyfriend a chance to do more damage than he already has. She should leave and not look back—and she should spend some time with a therapist. This guy has planted so much poison in her head, more than she can even see right now. She needs to dig it all out, so she can move on to a happier relationship with a man who loves her exactly as she is. And trust me, DOMME, those guys are out there."

Follow Mistress Matisse on Twitter: @mistrressmatisse.

I'm a straight guy, and my girlfriend just read my journal. I'd written some pretty harsh things in there about her. But despite my questions about our relationship, I really do want to see whether we can work through our issues. I believe that we have a strong connection despite having very different personalities. Although I wrote some very harsh things about her personality, I don't question the strength of our bond. I feel guilty that she saw some of the things I wrote, but I also am angry that she read my journal. What do I say to her? Stupid Conflict About Reading Entire Diary

"Good-bye." She invaded your privacy. SCARED, was that bad enough. But if you were so stupid as to put "Things That Cannot Be Unsaid" into writing—now "Things That Cannot Be Unread"—then I don't see how this relationship can be salvaged.

I'm a big fan! (I am also not a native English speaker, so my letter may sound a bit too formal.) I'm a straight girl with a question regarding oral sex. My boyfriend wants to come in my mouth. I can deal with the taste, but in order to climax, my boyfriend needs to pump his penis very fast. He needs to do this at a speed I can't match even with my hands. This fact makes it very hard to continue his dick in my mouth. He also thrusts, which makes me choke, and I pull away. Is there something I'm doing wrong or is this simply a question of "What he needs to do to come" and I consequently have to learn to deal with it? I hope this question doesn't sound too silly. I'm not very experienced.

No Signature For Wonderer

Your question isn't silly, NSFW, and I'm happy to answer it for you.

Most men need to thrust during oral to come—if oral isn't foreplay prior to thrust-based vaginal or anal penetration—and that thrusting action can present problems for even the most enthusiastic and experienced cock-sucker. The solution: Shorten your boyfriend's cock by wrapping a fist (or two) around the base of his shaft, and let him thrust through your wet fist(s) and into your mouth. Since your fist(s) can grip his dick firmly, NSFW, you can relax your mouth as he pumps, need to maintain a suction seal during this stage of the blowjob. You relax your mouth and jaw as your boyfriend thrusts in and out, his cock won't go all the way to the back of your throat (so no choking), and your clenched fist(s) provide(s) the necessary friction and pressure to get him off. ■

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